

Kenton Quits Music Business

Los Angeles—Stan Kenton, the pianist who created "progressive jazz," wired all members of his band, at press time, that he had quit the music business. Rumors in trade circles and reports over the radio and in daily newspapers claimed that Kenton would begin the study of medicine at some school, located probably on the west coast.

Last month he disbanded his band in New York City, saying he would stump the country, after a short vacation, in an effort to establish "halls of jazz" for such bands as his, Herman's, Gillespie's, Ellington's, etc.

Virginia Wicks, Kenton's press agent in NYC, said Stan definitely had quit the music business to study medicine.

Reports from New York also said there was the possibility that the Kenton group would remain intact under the leadership of someone like Pete Rugolo, Kenton's arranger before the band recently was disbanded.

Europe Violently Fer Or Agin Stan's Music

Hoechst, Germany—Stan Kenton probably doesn't know it, but he is the cause and center of what is probably the most impassioned controversy over popular music to hit Europe. All disc jocks with shows on the American Forces Network—some 15 of them—have been playing Kenton platters in amounts ranging from a little to a lot.

In direct proportion to these amounts, occupation personnel and Europeans have been mailing in opinions of Kenton's product—inevitably either violently pro or con and divided about equally.

One of the most surprising things about the Kenton fan mail is that among the writers there are no moderates. And no one seems think it possible that Kenton-music might be a fad. They all consider themselves either slated for lifetimes of atonal bliss, or doomed to eternal dissonant hell.

The Kenton fans are all fanatic in their praise and seem to consider him the most important musical development since the diatonic scale.

Comments from the Kenton-haters, equally rabid, vary from simple statements that his music "stinks" (in red capitals) to long dissertations outlining exactly why his music, er . . . er, stinks.

One letter, from an English listener, is an excellent example of this latter category: "To label the din produced by Stan Kenton 'progressive jazz' is to misuse and to take the name of jazz in vain.

"If playing flat simultaneously in five different keys, if holding a tempo resembling that produced by a monkey operating a typewriter, if presenting the amplified cries of an oyster in childbirth as vocal offerings, if producing ear-bursting blats at the least expected times, if collecting a large group of presumably accomplished musicians only to set them to work doing sound effects for a paranoiac's nightmare, if all these things add up to anything even remotely deserving the title 'progressive jazz,' then I'm a Carpathian mountain goat—which I can prove I'm not."

All-Star Pettiford Group Replaces Rich

New York—As a replacement for Buddy Rich and his orchestra, who moved to the Adams theater, Newark, the Clique club built an all-star band around Oscar Pettiford.

With the former Ellingtonian on bass, the band has Miles Davis, who left *Jazz at the Philharmonic* to join the new combo, and Fats Navarro, trumpets; Kai Winding, trombone; Lucky Thompson, tenor; Milt Jackson, vibes; Bud Powell, piano; Buddy DeFranco, clarinet, and Kenny Clarke drums.

Well, All Reed!

New York—All three made big reputations as great clarinetists, but in the Local 802 union book Benny Goodman, Woody Herman, and Artie Shaw are listed as saxophonists. So is Barney Bigard. But Jimmy Hamilton, Hank D'Amico, Abe Most, and Johnny Mince all rate listings as clarinetists.

Hot Lips Page Forms New 6-Piece Combo

New York—Hot Lips Page has formed a new group consisting of himself, trumpet, mellophone, and French horn; Vinnie B. Bey, alto; Buddie Tate, tenor; Big Chief, trombone; Walter Page, bass, and Mike Silva, drums.

Page reported he has dates to record with Columbia records plus a television show pending this year, to be called *Hot Lips' Barber Shop*.

DOWN BEAT

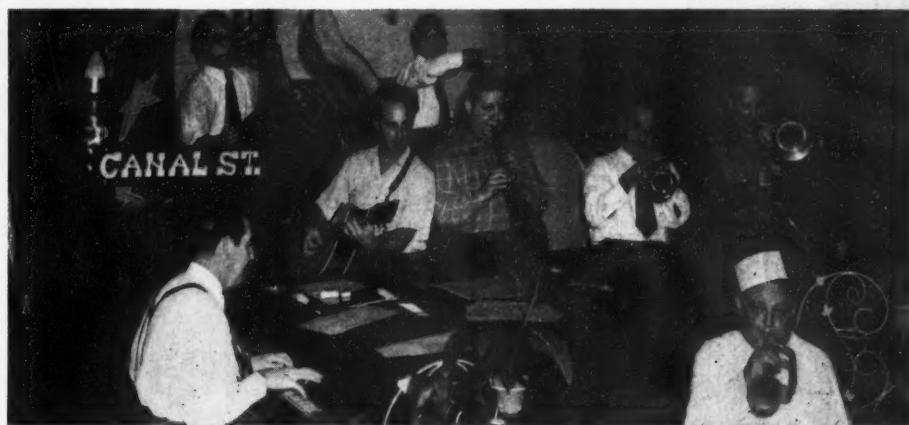
VOL. 16—NO. 1

(Copyright, 1949, Down Beat Publishing Co.)

* * * ML 1

23

Leaders Meet For Once-A-Week Frolic In N.O. Jazz



New Orleans—A Sunday treat for the Crescent City is the all-star Dixieland band which livens the Sabbath at the Parisian room. All of the musicians lead their own bands elsewhere during the week. In the foreground is bugler Sam DeKemel. Backing him up are,

left to right, Roy Zimmerman, piano; Chink Martin, bass; Frank Frederico, guitar; Monk Hazel, drums and mellophone; Irving Fazola, clarinet; Sharkey Bonano, trumpet, and Julian Laine, trombone. Story of CBS turning down national broadcast is on page 3.

Mrs. Gershwin Dies

New York—Mrs. Rose Gershwin, 71, mother of Ira and the late George Gershwin, died in her Central Park West home December 16. Mrs. Gershwin was active in philanthropies and sponsored the annual George Gershwin scholarship for musical composition.

Buddy Gives Boot To His Boppers

New York—Paving the way with a series of minor flareups, Buddy Rich finally cleaned house and put his entire band on notice for the last two weeks of its stand at the Clique club. Explaining that a certain element was taking the style of the Rich music into

its own hands, he gave all personnel notice, with the intention of rehiring those "not of the element," to open at the Adams theater, Newark, his next date.

However, he changed his mind on this and at last reports, had no intentions of rehiring any of the men. His change of heart came about when, during the two-week notice period, the band was slated to entertain the patients at the Marine hospital on Staten Island.

"Let's make it clear that I'm not going commercial, however," he continued. "Everything that isn't bop isn't necessarily corny, despite what some of these guys would have you believe."

Plenty of Other Music

"There's plenty of good music in other forms of jazz and in ballads, too, if treated right. I don't want one known as a commercial band but an all-around good one that can play anything."

Buddy first tried to steer his band clear of exclusive bop, a tendency during its recent run at the Avalon ballroom. Benny Goodman dropped in to hear the revised Rich crew one night and is said to have had a heart-to-heart talk with Buddy.

It is understood Benny gave Buddy

a verbal spanking with something like, "What's the matter with you, Buddy? You're letting those fellows run your band. Instead of their playing for you, you're playing for them."

Buddy laid down the law, and it worked for a while. Opening night at the Clique club the band played very little bop. A few nights later, however, it was back with bop more prevalent and following that, went completely bop. That's when Buddy flipped.

'Can't Get Bookings'

Milt Ebbins, Rich's personal manager, basically interested in the financial status of the orchestra, explained the situation with, "Buddy was forced to make this move due to pressure by the booking agency, which had informed him that it's impossible to get consecutive bookings if the music didn't have some commercial dance appeal."

"When informed of this," Milt continued, "the musicians confronted Buddy with, 'we won't play that junk,' so Buddy cleaned house and is getting himself some fellows who will."

Buddy added, "Bop's okay. I play a lot of bop numbers myself when I'm up there on the stand, but not exclusively. If we want to stay in the business, we need bookings, and we want to stay in the business."

Before the shakeup occurred, several of the men in the Rich band had filed charges with Local 802 AFM, claiming that they were being paid under scale. A union checkup revealed that the band was working six instead of the five hours filed with it and so ordered the Rich management to pay up the difference.

Rich's dissatisfaction with the performance of the "element," however, predated this incident by several weeks.

Musicians To Get Stage Show Break

New York—As the Circle theater resumed stage shows in Indianapolis, talk in booking circles here became enthusiastic about the general trend of houses in that direction.

Move is attributed to lack of heavy production in Hollywood and the need for more entertainment, coupled with the AFM's relenting in its tough price policy for use of bands.

The Shine circuit and houses in Boston and Elizabeth, N. J., have resumed stage shows with bands figuring in the lineup of coming talent, and the Philadelphia Earle and Pittsburgh Stanley are expected to return to a name band stage policy now that the union has eased its demands.

Krupa Takes Rest; Will Re-Form Band

New York—Gene Krupa returned to his Westchester home here for a vacation of approximately one month following an extended tour of one-niners.

He had no future plans, other than reorganizing when he felt completely rested. He told his sidemen, he'll reorganize and recall as many of the 1948 band as are available.

New Osborne Bass

New York—Don Ludwig replaced Bob Carter on bass with the Mary Osborne trio.

Charlie Ventura On The Cover

New York—Elaine Sherwood, who doubles as a publicist in the Virginia Wicks office, has taken over management of the Village Grove and plans immediately to convert it to a bop spot.

She'll open the new policy Friday night (14) probably changing the name of the club, which is on the site of the old Cellar, Sheridan square landmark. Her first musical feature will be Jack McGarvey, a bop violinist, with a trio. New show also will feature the Rainbeaux, a vocal quintet.

More Bows; Line Forms To Right



New York—Always wondered why those floppy bop ties, but with a girl like Peggy Maley around to adjust them, who looks for reasons? Very adequate blonde, at work on friend Buddy Rich's neckpiece, is impatiently watched by disc jockey Freddie Robbins. Rich and Robbins were working at the new Clique club.

Herd, With Burns' Arrangements, Builds Empire



Hollywood—Photos taken when the Woody Herman band was at the new Empire room here recently, show personal manager Carlos Gastel and his boy Woodrow. Panoramic

wall decoration is probably what Gastei wraps up in red ribbon, figuratively speaking, for his clients. Second picture has altoist Stan Getz, arranger-pianist Ralph Burns, and Woody

again, with an expression of quizzical authority helping the problem. The almost Crosby-casual Herman again, in last picture, with band singer Mary Ann McCall.

BETWEEN JAZZ, FORMAL TRADITION

Burns' Work Seems Nearing A Fusion

By MICHAEL LEVIN

New York—By and large, being a music critic is a rotten racket. Through years of association, you find most of your idols have feet of clay and because of constant listening, much music that formerly excited you, becomes merely pleasant humdrum. Many readers have written following the original series of pieces on the Joe Mooney quartet to ask if we've changed our mind. No. The fact that the Mooney quartet has not been a dazzling commercial success can be laid at the door, we feel, of bad management and poor recording policy by Decca, rather than any luck of the Mooneymen.

This quartet, coming as it did right after the war's terrible displays of out-of-tune, sloppy musicianship was a gem of chamber music craftsmanship. We still like it.

Why Lambast Stan?

Others have asked why the constant pasting of Stan Kenton for being verbose, too ornate, pretentious, and lacking in the subtleties of dynamic control. Those questions Stan himself replied to by and large last winter when he gave the *Beat* a question and answer interview that for fairness and honesty yet has to be equaled by any leader.

Belle Gale Opens

New York—Belle Gale, pianist formerly at the Weylin bar, opened at the New York Vanderbilt hotel.

Reasons for blasting Kenton, however, went deeper than this. It is a pet and cherished theory of ours that jazz is moving toward a crossroads where it must make a series of fundamental decisions. Each of those so-called schools represents a time that is gone and past, whether we like it or not. Music is linked with the culture in which it is played. Without that culture, it can't exist.

Obviously, the period of the big swing band as we have known it is gone. Even the Duke of Ellington, a stalwart creative figure for so long, seems to be slowing down. Thus, a choice of new paths for the jazz musicians seems at hand.

The Panacea

The boppers say, "Old man, you are so right. Step up and hear the Bird, the Diz, the Beard, the Whatever!" While sympathetic to their cries, pleased by some of the music, it seems that bop is an indication of something rather than an existing school in itself.

If the traditional days of jazz are gone, then what is left to it? Obviously, not symphonic jazz, with its saccharine and monotonously phony use of rather specious ideas. Certainly something more

permanent and artistically worthy has to be sought by a seriously creative musician.

It seems to us that jazz when it came north some years ago and collided with formalized European classical music, staggered a little, wandered into wild tangents of symphonic jazz, ballad dance music, overarranged big band swing, and many other variations.

However, neither Ellington nor a later Kenton concerned himself with a system of simplicity that it seems to us is basic to any enduring art. They made strides, they made contributions, but the end result still was not well-enough founded to be called a synthesis between modern classical formalism and the jazz tradition.

Must Have Synthesis

It seems important that this synthesis take place, and it also seems that bop is a step in this direction. Jazz as a mere improvisatory vehicle seems to have outlived the culture-time which made it possible as a raw entity. The time and circumstances no longer permit such a form of jazz to exist.

The hope of American music and the hope of jazz is that all the emotional drives, rhythmic subtleties, section conception, and solo utilizations which have highlighted the really good jazz be turned into the common stream of formalized music to augment rather than to be swallowed, to enhance rather than merely to enrich American composition as a whole.

To repeat again, bands such as Ellington's and Kenton's have made steps in this direction with their recreation of the sounds of modern formal music, but they still lack its discipline and structure.

In other words, what we want to hear is a Hindemith *Kammermusik* played by crack jazzmen with a feeling for the structure and yet the ability to interpose their own ad lib ideas in the same spirit as the music. That would be a music of a glory the world has not seen for some time—certainly hasn't been attempting since the days of a Mozart idly improvising in a drawing room.

Good Example

Examples? We offer with the fullest enthusiasm and the greatest sincerity Columbia records' issue of Woody Herman's *Summer Sequence* and *Lady McGowan's Dream*, both originals by Ralph Burns, in an album and coupled on LP with *Everywhere* and *Back Talk*.

In our opinion, this album is the first concrete move in American music toward a fusion of the jazz and formal traditions. It is very fine writing, of which Burns justly can take great pride. The music isn't perfect; there are clichés, breaks, awkwardnesses, but by and large it stands head and shoulders over anything attempted in this vein.

Certainly it is vastly superior to the puerilities such persons as Roy Harris, Howard Hanson, and Morton Gould

'Malvin Did It,' Mac Maintains



New York—Just to clear up the record (wotta pun!) Ray McKinley points a clarifying finger at Artie Malvin, who did the vocal on Mac's platter of *All the Way from San Jose*. Many of the first releases of the disc credited Ray with the singing. Artie, now a single with three shots a week over Mutual, and Ray were overseas together with the Glenn Miller AAF band.

turn out in the name of "American music."

There is no sense in my going through the complete score. Listen carefully to Burns' percussive use of brass, his ability to make simple melodic lines build to logical climaxes, his sensitive conception of the use of particular solo tones at the proper time, and his complete taste and restraint at all times.

Notice that unlike the Kenton records, there is a sense of lineal development at all times and a complete dynamic control expressed in the music. Riffs are used to give power and impact to the piece and contrast with the delicacy which often follows. Harris, Phillips, Rubinowich, Woody himself, and the marvelous brass section of the Herman Herd all contribute toward a sense of musical compactness and integration.

This is not the final word in this stream, or is it the best thing Ralph Burns ever will write. But in its use of Afro-Cuban, bop, swing, even older Dixieland feelings, it covers fully the body of tradition which is jazz.

A Hope

By using formalism with dignity and yet preserving emotional warmth and permitting a continuous jazz feeling to run throughout the work, Burns has accomplished something for great hope in this country's music.

We intend to do some stumping for brother Burns and his *Sequence*. For whether it endures or not, it seems to be in the right direction.

Or would you prefer to listen to John Alden Carpenter's *Skyscrapers* or Leroy Anderson's *Fiddle Faddle*?

Ban Ends As ETs Sign Up

New York—The books on the recording ban were closed as an agreement between the leading transcription companies and the AFM was signed here.

The terms of the new contract are virtually the same as the recording pact, with a few minor changes to fit the requirements of the transcription industry.

Payments to the union fund, over which Samuel R. Rosenbaum serves as trustee, are 3 per cent of gross revenues from electrical transcriptions and spot announcements utilizing the services of instrumental musicians. This is the same rate charged in the contracts with the federation that expired a year ago.

Rosenbaum signed along with representatives of Capitol records, Empire broadcasting, Lang-Worth Feature Programs, Muzak, National Broadcasting company, WOR Program Service, World broadcasting, Frederick W. Ziv, Radio Features of America, and Towers of London.

Long Back On Road With Revamped Band

New York—Following a brief Christmas vacation, Johnny Long returned to the road with a revamped band.

The new lineup has saxes—Tino Barrie, Ray Brandhoff, Chick Rana, Jimmy James, and Angelo Trevote; trombones—Gilbert Stancourt, and Joseph Belk;

trumpets—Anthony Cantalupo, James Scoler, and Richard Perry; drums—Eugene Callahan; bass—Clyde Newcomb; piano—Junie Mays, and vocals—Janet Brace and the Beachcombers.

Fontane Sisters Run The Gamut



New York—Fontane Sisters reportedly tailor both their looks and vocals to every taste, which may explain why Geri, left, is a redhead; Margie, center, a blonde, and Bea, to the right a brunet. Three are on the Perry Como Monday, Wednesday, and Friday NBC airshow.

BG Takes Stage Shows In Hand; Pulls A Switch

New York—A couple of months ago Benny Goodman was bemoaning the fact that the presentation houses had never done anything worthwhile in presenting bands. "Somebody oughta do something about it," mumbled the old king, and, lo and behold, somebody did. Benny did. Opening at the Paramount theater for the first time since reorganizing a big band, Benny brought in a show that had production, script, lighting effects, and all that goes with well-rounded musical entertainment.

Discarding the standard, "And now we'd like you to meet," or "We'd next like to present," Benny's show has but a pair of act introductions and brings on his soloists and numbers all as part of the regular continuity.

Opens with 'Bugle'

Opening with the old standard BG arrangement of *Bugle Call Rag*, introduced by a few words about how he first came in with a big band ten years ago, over a faint piano mood music of *Don't Be That Way*, the Goodman presentation got under way.

It went along from there, with novel continuity by Benny, pianist Buddy Greco, who worked at a piano mike, and tenor man Wardell Gray, during and in between numbers. It traced jazz, with appropriate commentary by Benny, from New Orleans to Memphis to St. Louis to Chicago to New York.

There was "a stopover in Davenport to pick up a kid named Bix Beiderbecke," with a silhouetted trumpeter coming on for a few bars up in the top row.

Mention of jazz greats, such as Kid Ory, Muggsy Spanier, Bunny Berigan, Teddy Wilson, Count Basie, Fats Waller, Dave Tough, Gene Krupa, etc., was made with the respective instruments playing background breaks. Applause greeted the mention of each familiar name.

'30s Come On

As Goodman jazz marched along, the flavor of the mid-'30s was revived with such alums as Wilson, Krupa, James, and Hampton mentioned as a huge picture of each was flashed on the backdrop.

The trio was revived and the sextet featured. Terry Swope received no introduction but came on, hit by a pin spot, at the appropriate time for a vocal of *And the Angels Sing*, making her exit after the vocal, in the dark, as the spot hit the brass.

As the band built up a climax in *Sing, Sing, Sing*, a proficient jitterbug team was picked up center stage by the spot, remaining on almost until the finish of the number. Buddy brought Bump up to date with some amusing patter to *There's Been Some Changes Made*, to

introduce the king to bop.

Greco's having the same initials as Benny gave the writers a chance for some good by-play on the drum head display.

Adds Vibes

For the stage show Benny adds vibes to his band to preserve the Hampton spirit.

Benny had Sherman Marks whip up the entire production after spending some time at the Sherman hotel in Chicago catching the Skitch Henderson routine on Gershwin.

It required plenty of rehearsal but pays off in applause and satisfaction when presented and inevitably will result in better theater bookings and patronage for Benny. It should result in many other name bands adopting the same formula.

—jeg

Injured In Crash

New York—Dinah Washington, her husband Bobby Grayson, and band leader Joe Thomas were injured, but none seriously, in an auto accident near Meridian, Miss.

DJs, Diz' Humor (?), Plus Other Mess Mar Concert

New York—The following interesting events took place at Dizzy Gillespie's 105-minute Christmas night concert in Carnegie hall:

- Sabu Martinez, billed as a conga drummer, walked on stage with set of bongos, had to borrow a chair from a spectator seated on stage, and promptly broke one of the drums in his first 30 seconds of playing.

- Disc jockey Symphony Sid, co-sponsor of the event with fellow wax horseman Leonard Feather, got in three separate plugs for one of his sponsors, Music Hall Credit Jewelers.

- Dizzy introduced a friend, creator of "those mad bop ties the band is wearing," announced free ties would be given away. They were at the program's end, making a slight shambles out of the formal conclusion.

- During guest Sarah Vaughan's spot, a small emissary brought in the music for tenor man Budd Johnson's part.

- A group of Brooklyn boppers, seated in a box, were just as drunkenly loud as their 1938 forebears, managed to clap the wrong beats just as effusively.

- Local platter pilotinian Feather made 28 flurried journeys on and off stage, dead-heated Gillespie several times at the mike, went through a most splendiferous introduction of Symphony Sid (who was to introduce a group of

poll winners) only to have winner Tadd Dameron walk on instead of Sid.

- Some agent should have received 10 per cent for the beatened and coat-carrying crew which constantly circulated back of the band on stage. The entire scene looked a little like Forty Thieves in Search of Ali Baba.

The above items are not presented merely facetiously. Both Feather and Sid Torin have complained vigorously about the slap-dash manner in which some jazz concerts here have been staged. It seems they should have applied some of their own critical experience to what was too often a rhythmic clamboke.

More Extraneous Matter

Outside of such other frivolities as the last part of the Ventura group's numbers being spent with Feather and the Carnegie hall representative pointing to wrist watches and apparently arguing vociferously, the major presentation defect was the band's seating.

The Ellington concert here proved conclusively that a jazz band to be heard satisfactorily in Carnegie hall must be tiered. Nobody bothered to do this with Gillespie, the result was once more the old familiar hash. Reeds were lost in brass clamor, rhythm sounded tubby and colorless.

Musically the highlights of the 21 numbers were Charlie Parker's short

stint with the poll-winning all-star combo, *Manteca* with Martinez and Joe Harris added on timbales for a rocking Latin rhythm section, John Lewis' well-conceived *Period Suite*, Tadd Dameron's serious wrestle with changing emotional patterns in *Soulphony*. Sarah Vaughan's *Lover Man* and the well-balanced sound maintained by the Ventura combo.

Altoman Ernie Henry and tenorist Johnson were the standout soloists of the Gillespie crew, with baritone Cecil Payne's bad tone negating many of the things he did get off.

Eckstine Imitator

Vocalist Johnny Hartman is proof again of the fact that Billy Eckstine should be the biggest male singer in the country commercially. Heaven knows, enough singers try to sound like him.

Drummer Teddy Stewart, like Ellingtonite Sonny Greer, should stand as ample warnings to all followers: you must muffle a bass drum in Carnegie, lest it sound like an unleashed tuba section.

Comedy touches were supplied by Joe Carroll's clever vobopping on *Oopapapa* including some fine takeoffs on Bing, *Holidays for Spring*, *The Whistler*, Illinois Jacquet's squealings, and Ella Fitzgerald. The bop format, by the way, of a necessary formal coda return to the original phrase often can be a dramatic letdown, certainly was here.

Dizzy continued his attempts to be the only clown who actually plays an instrument. Sometimes the touches were successful: in *Spash*, the traps upped and downed without playing to a laugh from the crowd, while the interpolation of *Sabre Dance* in the frenetic *Manteca* was aptly funny and a satirical commentary at the same time.

Too often, however, Diz's hip shufflings, leg tremors, and hand gestures merely transgress and are vulgar rather than amusing. He has much to learn about timing and taste if he wishes to be a comic.

His playing was better than it often has been at these concerts with fuller tone and less pressing for ideas. Parker, however, with his genuine musical ebullience of ideas and apparent effortlessness in getting them out, set him off with ease.

Good Blend

The band itself blended better and sounded more organized than it has in the past. It still, however, would be nice to have the reeds completely in tune and the brass reading together, as well as a little more attention to playing softly once in a while.

This could have been a much better concert with a little more attention to detail by Gillespie and producers Feather and Torin. The virtual sellout crowd on a brutally cold night proves once again that despite the boppers' failings, they are offering a feeling of something different and vital which attracts the younger crowd. Knowing this, they should take care to make something out of the opportunity given them.

—mix

Weems Romance Hits Wedlock



Santa Monica, Calif.—Ted Weems takes over where the deacon left off, following the wedding of trumpeter Bill Conrad and singer Marianne Dunne. Both are with the Weems band, which has been playing at the nearby Aragon ballroom in Ocean Park.

around town.

Although a boyhood friend of Louis Armstrong in the old Storyville days, he seems to follow more faithfully the trumpet style of Bunk Johnson, who often defined his style of playing by saying "when Louis goes up on his horn, I come down."

Faz, of course, needs no introduction and to say that these last couple years he has spent at home away from the big time has added something to his playing is quite an understatement. Rounding out the big three is trombonist Julian Laine, who, along with George Brunis and Santo Pecora, ranks as one of the greatest white trombonists to come out of New Orleans.

Rhythm Drives

The rhythm section takes a back seat to none in laying down a solid, driving beat. Chink Martin alternates between tuba and string bass, Monk Hazel beats the drums, Frank Frederico plunks the guitar. Roy Zimmerman is on piano. Monk joins the three hornmen with an occasional mellophone solo.

Something unique is injected by the imitable "Buglin Sam" DeKemel, who joins the boys in some numbers on a battered old army bugle. Sam partially makes up for his horn's lack of valves with some powerful lipwork. He sings, too, in a strict Armstrong vein.

Toots in Waffle Wagon

Sam learned bugling in the army during World War I, and he perfected his technique on his waffle wagon in the streets of New Orleans. He spent 11 years with a vaudeville troupe and passed up an offer from Bing Crosby to join his Kraft Music Hall show back around 1936.

It's too bad CBS turned a cold shoulder because they have the only two-way wire from here to New York. Considering the success of Mutual's *This Is Jazz* show out of New York some time ago before clashing personalities caused it to fold, this one would have been a natural.

—Nick Gagliano

Ex-Leader Mayhew Joins Weldon Ork

New York—Former band leader Nye Mayhew, who had his own crew around here in the middle and late '30s and played the entire summer season of 1937 at the Glen Island casino, has joined the orchestra of Sonny Weldon at the Stork club.

For the last few years, Mayhew has been operating his own piano store and playing occasional club jobs. Others in the Weldon band are Charlie McCarty, trumpet; Danay Prine, drums; Ralph Dunham, bass; with Mayhew, tenor, and Weldon, piano.

Shaw Scheduled For Classical Concert

Rochester, N. Y.—Artie Shaw was scheduled at press time to play a concert of classical music as soloist with the Civic orchestra under the direction of Guy Fraser Harrison here January 9.

Shaw will play the "pop" concert in Eastman theater in the spot usually held for Benny Goodman, who previously also brought in a small swing group.

Thornhill Changes

New York—Jerry Mulligan, arranger and bop composer, replaced Bill Bushey on baritone sax with Claude Thornhill. Clarinetist Danny Polo has been doubling as road manager since the departure of Jimmy Lamare.

Mingus Opens

Oakland, Calif.—Charlie Mingus, ex-Hampton bassist in a two-bass band with Red Callender, opened here just before Christmas at the Knotty Pine. Mingus has Buzz Wheeler, piano; Kenny McDonald, drums, and Herb Caro, tenor, with him.

Tying It Up With A Flourish



New York—Can hardly blame Benny Goodman for that speechless look as he gives the o.o. to the costume assembled by Kay Coulter to win the Buttons and Bows contest at the Paramount theater. Gimmick had nothing to do with Benny's appearance there but was a promotional stunt for the movie *The Paleface*, in which the song is featured.

CHICAGO BAND BRIEFS**Must Have Name, Novelty In Loop, But Elsewhere—?**

By PAT HARRIS

Chicago—You can read anything you like in Chicago's fog-bound crystal, as to the future of big bands, Dixie, shows, bop, and so forth. Portents are all over the place, but only two things seem clear: first, that only names and novelty draw anything in the loop; second, that business is desperately bad in most of the outlying areas.

The Blue Note has almost come to the conclusion that Dixieland is not worth the trouble, as far as it's concerned. Only "traditional" jazz they've had has been Muggsy Spanier's outfit, and the Louis Armstrong all-stars, both circumstances when the Note's "name" addiction was its nemesis. So the chief loop jazz spot's plans, with a corner on all the "names" available to Chicago, are veering toward the singers and groups it has found most successful. Return visits are slated for Sarah Vaughan, starting February 14 for four weeks, and Charlie Ventura and Billy Eckstine sometime 'round June.

Lester Young's band will be with Sarah, who follows King Cole, who follows the current Woody Herman date at the Note. Max Miller is playing intermission piano opposite the Herman band. Duke Ellington's band has two weeks after the Vaughan-Young engagement, with Dizzy Gillespie expected late in the spring.

Which, in a way, brings up the problem faced by Jack Peretz with his new Music Bowl. Peretz, who did not sell the northside Rag Doll, as has been reported around Chicago, is trying to pattern the upstairs Bowl after the basement Note. Going up must be a lot harder than stumbling down, for the Bowl's first—and very well-balanced—musically—bill fell flat on its face.

Bowl Empty

At press time the place was empty. Since it has a 500-person capacity, the dozens of empty tables spanning out to its three bars can look very bare and white indeed. First show, put together a week before the Christmas opening date, included Art Van Damme's quintet, the Bob Perkins trio, singer Mildred Bailey, and pianist Dorothy Donegan. A wonderful collection, one of the best in town, except for the discouraging view from the bandstand.

If the Peretz boys can hold out, financially, until Lionel Hampton comes, then things may get going on a business basis. Hampton opens January 25 for two weeks, with the Perkins trio held over for intermission. Accordionist Van Damme closed last week, and, with new guitarist Red Roberts, opens at the Stage Door in Milwaukee next Monday for two weeks. Bailey and Donegan closed with Van Damme.

Everyone Peretz tries to book—and there are few enough bands left of the type the place probably ought to house—either is tied up with tours in other areas, signed for the Blue Note, or just unwilling. Nothing like trying to run an amphitheater like the Bowl without food, dancing, or music.

More Northside Dixie

A new Dixie spot is Isbell's restaurant, on Bryn Mawr just east of Broadway, and in the same neighborhood as current Dixie hangouts, the Tailspin and Rupneck's Band, billed simply as "The Dixielanders," includes Jack Ivett, cornet; Jimmy James, trombone; Charlie Morrell, clarinet; Floyd Bean, piano, and Danny Alvin, drums. All have played with enough "Chicago style" jazz greats to complete a directory of same. Isbell's, which hasn't had a band in over a year, ought to be really rocking by this time.

Bud Freeman is definitely staying in Chicago, he says, and finds "clubbing" dates the most satisfying work he has done in some time. He likes to play for dancing, and the jobbing around gives him more of an opportunity to play what he likes.

Freeman's band, with Bill Dohler, sax; Charlie Spero, clarinet; Sheldon Robbin, piano; Jim Barnes, drums, and Floyd O'Brien, trombone, played the New Year's eve dance at the Sherman hotel, with Art Van Damme's quintet and the Harmonicas. Bud didn't have a trumpet at press time—"Chicago's kind of short of good trumpet players,"

he explained. The Sherman date reminded us of the period around 1942 when Freeman had the "house" band at the hotel, and Dohler and Paul Jordan were with him then.

One time Artie Shaw arranger (*Evening Song, Two in One Blues*), Jordan is currently playing piano with one of the two trios at the Silver Palm, a strip house at Wilson and Broadway. His cohorts are drummer Russ Morrison and tenorist Charlie Clark. Other trio is composed of Gene Russell, piano; Jimmy Powers, drums, and Bill Schulze, tenor.

Unit at the New Haven, on W. Madison street, happens to be Chester Hickman's group, not Nate Harbor's, as we said in the last issue. And it is now a quartet, having added John Gardner on alto and tenor, to Hickman's piano, Harbor's guitar, and Skin Willie's drums.

Sylvester Hickman, Chester's brother, is still at the southside Club Algiers, with Adam Lambert and Jimmy Bowman.

Ammons, Archia Again

Hear that Tom Archia, bop saxist, at the Mocombo, and Gene Ammons, suffering similarly, at the Congo lounge. Bee Hive started its Sunday concerts, from 4 to 7 p.m., January 9. Both Art Gronwall and George Zack seem to be "on call" for the piano spot in Miff Mole's band there, which is probably a logical, though slightly unusual, arrangement. Band is really good, and Fred Greenleaf, a comparatively unknown trumpeter from Detroit, more than holds his own with the polished trombone. Mole has been displaying, Darnell Howard's easy clarinet, and Baby Dodds' fascinating machinations at the drums.

Baby's Tale

Dodds, whose cymbal setup consists—suppose this is an old story to everyone else—of his 30-year-old 18-inch Zildjian, and a 12-inch mate, provides a welcome relief from the smothering chuh-chuh of the hi-hat pair every other drummer seems to consider indispensable. Personally, we find Dodds' snare drum roll, which supplies a similar base, much more pleasing. That's Dodds' reason, too, of course, plus the fact that his left foot has a heel-and-toe beat which, apparently, either messes up the hi-hat or blocks the right foot's work on the bass drum unless allowed its independence.

Carl Williams, drummer with Lee Collins at the Victory club on N. Clark street, performs, on occasion, an eight or ten-minute drum solo which is guaranteed to make listeners who abhor such things admit an exception. Suggest d.s. addicts Barrett Deems, Claude Humphreys, and Jimmy Kilcrahan take note.

Shash Three Shift

Leon Shash's sensitive trio moved from the Randolph Square to Jud Knight's theater lounge, at 63rd and Stony Island. Violinist Eddie Vana and accordionist Shash are able to sing there, which they couldn't do in the loop spot. This, too, they do well. Catch their hilarious burlesque of *You Can't Be True, Dear*, and the neatly un-sticky job on *Slow Boat to China*.

Chet Roble, with Boyce Brown and Sammy Aron, at Mickey's on the west side. Roble, who was on the Ernie Simon WBKB television show, may get his own teleshow soon.

Lane Limited

Johnny Lane's band, from which Jimmy James has departed, will play only Fridays and Saturdays at Rupneck's during January. Lane hoped to get either Floyd O'Brien or Bud Wilson, who was with Pete Daily on the west coast, to replace James' trombone . . . a difficult job.

Doc Evans' combo, still tops in our book, held over at the Tailspin, and still may be there. Sidney Bechet con-

Feud Ends

New York—And so, to the strains of *Cherokee*, band leader Charlie Barnet and booking agent Billy Shaw bury the hatchet. Only this time they didn't bury it in each other's skull, as they've been doing for the last six years. Feud started when Shaw, then the Mah's personal manager, tried to sue for some back commissions. Two didn't speak until night they met at Sarah Vaughan's opening at the Clique, when our photog made this historic shot.

tinues to hold the Jazz Ltd. spotlight. Hotel Sherry on the southside had Ramon Monchito's band following that of Emilio Reyes into their Supper club room. Eddy Duchin may come to the Chicago theater late this month. The Marion Hutton—Jack Carson team there currently.

Flordel Desmond into the Mayfair room of the Blackstone hotel January 21 for four weeks, with the Dick LaSalle band still there. Danny Cassella continues in the Blackstone's Ballinese room.

Brookes Randall filled Nancy Reed's spot in the *Salute to Gershwin* show at the Sherman. Ghost singer for Joan Caulfield in the movie *Blue Skies*, and for Virginia Mayo in *The Kid from Brooklyn*, she works opposite baritone Roger Dalt in the show, currently played by Jack Fine's band.

Dardanelle Celebrates

Mississippi miss Dardanelle, whose boys—Johnny Gray, guitar, and Paul Edenfield, bass—tell her to "wear your lace and you can jump all you want," celebrated six months at the Sherman hotel's Celtic grill on January 3.

The room never had any but strolling units before, and the long engagement is probably a reflection of the trio's excellence. *Sunday Kind of Love, Night and Day, How High the Moon*, were all unobtrusively included in one set, with Dardanelle at the piano on *Day and Moon, vibes on Sunday*. Guitarist Gray, who spent a year with the Ray McKinley band, joined Dardanelle for the Chicago job, but both he and Edenfield were with her for several years.

Fields' Three Trombones

Four Shades of Rhythm at the Howard Street Bar of Music. Herbie Fields, brought in for three days at the Silhouette, stayed ten, and proved again that he's got the right hand for that sometimes difficult spot. Fields returns to the Silhouette February 1, following Johnny Scat Davis' band and the Big Three trio.

Fields, who has a new trombonist, Bobby Burgess, formerly with Sam Donahue, planned to add Walter Robertson, trumpet and trombone, from the Gene Krupa band, and Krupa's transist Frank Rosolino. He expects to play the baritone sax, with the three-trombone choir, and standbys Fred Radcliffe, drums; Rudy Cafaro, guitar; Danny Martucci, bass, and Joe Gatto, piano, will ride right along. Silhouette will have a nightly WGN remote when Fields returns.

Bill Forman To Take Rest; Disbands Ork

New York—Following a road tour, Bill Forman has disbanded his orchestra for a few months' rest.

Ork had an unusual setup of three trombones, one trumpet, tenor and clarinet double, baritone and clarinet double, and four rhythm. Forman is an ex-arranger for George Paxton, Johnny Long, and Jimmy Dorsey.

'49 Not Helping Philly Any

Philadelphia—The new year holds little promise for the music fans here. Bad business at the jazz concerts staged at the Academy of Music this season has found the jazz promoters running to cover, with the many name band dance promotions being just as disastrous for the one-nite dance promoters. Another major spot lost is Ciro's, which was sold by the Frank Palumbo interests to a local syndicate which is calling the room the Roost.

Under Palumbo's aegis, the room this season offered Billie Holiday and Sarah Vaughan among other top music names.

Names Pared Off

Still carrying on, but with the name diet not as steady, is the Click, name band spot. For the first time, Palumbo has been bringing in the Negro names and in recent weeks played Count Basie and Duke Ellington, with Pearl Bailey and Nellie Lutcher among the singing names who alternate with bands in top billing.

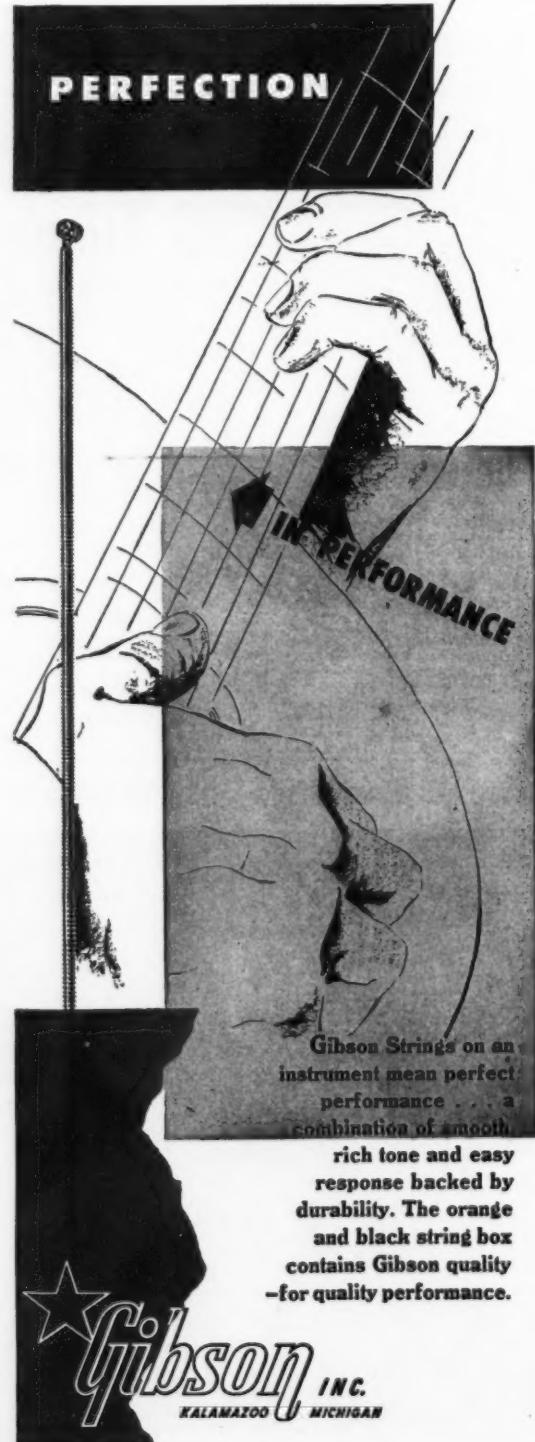
Mayfair room of the Mayfair House clipped the music making to Saturday nights only, with Abe Neff and Kay Carroll's chanting getting the nod. Philly fast is returning to its one-nite

a-week status, Joe Barker promoting proms for the swells at the Barclay hotel's Mirage room with Sylvan Herman's music. In Harlem quarters, Jimmie Gorham plays for Tuesday night dances at Elate ballroom.

Back to Dancy

Joe Frassetto, after a one-nite swing, returned to Wagner's ballroom with Selma Gale, new vocalist, on the stand. Dennis Sandole, instructor of modern harmony at the 20th Century Institute of Music, arranging Stan Kenton's new and unpublished *Threnody*. The Buddy Williams band has added a bongo player.

Maestro Williams, who is doing some scoring for Claude Thornhill's new band, is set for a stretch next summer with his own aggregation at Steel Pier in Atlantic City, N. J. Jack Almeida, former guitarist-singer with Dean Hudson, is doing a solo stint at local cocktaileries.

PERFECTION

Gibson Strings on an instrument mean perfect performance . . . a combination of smooth

rich tone and easy response backed by durability. The orange and black string box contains Gibson quality—for quality performance.

Gibson
INC.
KALAMAZOO
MICHIGAN

Discerries A Little Slow In Waxing

Hollywood—With the end of the recording ban last month, action within the local platter firms was varied—if anything, a little slower than had been anticipated. Victor and Capitol were first at the etching tables, with the former cutting the Masked Spooner and Cap doing Jo Stafford and Gordon MacRae backed by Paul Weston.

Decca, Columbia, and MGM were busy setting dates, but early in the postban period had done nothing.

Independent companies located here were halted before signing new licenses to record by an order from Petrillo that they apply directly to him in New York for their okay.

Jim Seeks Stability

Formerly, local officials were authorized to pact the companies, but, it is reported, this time Petrillo wants to assure stability on the part of the indie firms before offering them the franchise to press.

Subsequent action had Capitol readying sessions with Peggy Lee and Dave Barbour and other top names of the stable.

Decca's first waxings were set for the Andrews Sisters and the Mills Brothers.

MGM had Art Lund up, and Victor added Freddy Martin, Rose Murphy,

Dennis Day, and Ike Carpenter to its early lineup. Yet, from here, it didn't look as though any company was out to flood the market.

Dorothy Shay will wait until she arrives in New York next week before cutting for Columbia. She will have some 20 tunes ready by that time. Buddy Clark was paired with the Ray Noble crew for four sides at press time for Columbia. Ditto Doris Day.

Modern records was prepping a session for Hadda Brooks. And Capitol is blueprinting work for Frank DeVol, Margaret Whiting, and Jack Smith.

The tune which may get the first big push since the abolition of the ban is

You Was, penned by Sonny Burke and Paul Francis Webster. Published by Les Brown's Crystal music, it has been skedded for early waxing by a number of key vocalists.

Patti Andrews and Bob Crosby will team up to record it for Decca, Doris Day and Buddy Clark for Columbia, Peggy Lee and Dean Martin for Capitol. Latter coupling brings Miss Lee out of the solo bracket for the first time.

Martin had been signed by Cap to record with his comic partner Jerry Lewis, but firm thought it would try him in romantic singing role opposite Miss Lee.

Decca recently signed Louis Jordan to a new three-year contract, and the Andrews to a five-year pact. Along with news of the ban lift came word that Morty Palitz quit Decca and moved over to Columbia, where he will work with Ben Selvin. He formerly was coach of Decca and preferred the switch to Columbia to a transfer to Decca's New York office.

Also, it looks as if Columbia will get the services of Herb Jeffries, who walks out on Exclusive when his contract expires the end of this month.

Mel's First for Cap

Mel Torme will be in town this week to cut his first sides for Capitol. He recently signed with the firm after terminating his ticket with Musicraft.

Miami Club Books Colored Artists

Miami—Something new in entertainment has been added to the Miami scene as Tony Lopez, six years a band leader at the Clover club, opened his 600-seat Monte Carlo club on the Tamiami trail with a show headlining the Ink Spots.

This marks the first time in almost a decade that colored entertainers have been featured in a white cafe in this area. Lopez had the Ink Spots booked for one week with option and says that Bill Robinson and Ella Fitzgerald will be his next headliners. White supporting acts will be used. Lopez also heads his own nine-man outfit to supply the music.

Miami Beach returned to the name band fold with the new Copa Cabana night club presenting Xavier Cugat and his troupe for a five-week stint. Sammy Kaye is slated to follow.

—Paul Wimbish

Al Jolson beat the ban end by cutting a pair of sides for Decca early last month with vocal backing by the Mills Brothers.

NBC has announced that it will begin transcribing its Thesaurus recorded service after stating that it was first net to pact with the AFM since the ban.

—ron



Kay Starr is launching a search for feminine talent for her ABC network show from Hollywood. Girl singers and instrumentalists will be featured as guest artists and selection will be made solely from audition recordings, which should be sent to Ted Toll, former *Best* staffer, at the ABC studios in Hollywood. . . . Billie Holiday and her press agent, Jerome Lee, have had a falling out, with legal action threatened.

The Four Top Hatters, Carmen, Chet, Beanzie, and Pat, have been in the Mermaid room at the Park Central in Manhattan for seven months and still are going strong. . . . Connie Boswell, with GAC for years, has signed with MCA. . . . Mrs. Jimmie Lunceford lost her court suit to enjoin Eddie Wilcox from using the late leader's name in billing for his orchestra. . . . The Johnny Desmonds are awaiting an heir.

Elliott Wexler from Philadelphia, who has interest in a record distributing firm, will act as personal manager for Benny Goodman. . . . K. K. Hansen, former band publicist, has been promoted to lieutenant colonel in the army. He is stationed in Washington, D. C.

Claude Thornhill gave Buddy Stewart leave of absence to remain in New York when the band left and build a vocal group for the ork.

The unity coalition party filed a protest with Local 802, AFM, over results of their recent election, which held the blue ticket over and returned President McCann to office with a margin of only 80 votes. . . . Vince Markee, one of the better advance men on the road, is back with Lionel Hampton after a separation of several months. . . . Cee Davidson, orch leader, has been given an indefinite holdover at the *Chesapeake* in Chicago by operators Joey Jacobson and Mike Fritzel.

S. Brunson Campbell this month is releasing a record of *Maple Leaf Rag* dubbed from a piano roll made by Scott Joplin, the composer, in 1902. . . . Connie Haines and Bob Clarke, Broadway actor, have found each other. . . . Judith Blair, former Del Courtney vocalist and wife of Bobby Mayo, the dancer, is expecting the stork.

Chick Kardale, one of the hippest song pluggers in the trade, now is Chicago rep for a hillbilly publishing outfit, Hill and Rain Songs, with *Bouquet of Roses* as his first plug. . . . Anita O'Day nixed her offer from Victor and will stick with Signature. . . . Gotham's Royal Roost plans to import King Cole in March and Nellie Lutcher in April.

The Sheraton corporation bought the Park Central in New York and will call the hotel the Park Sheraton. . . . Frankie Carle was playing the Cafe Rouge at the Pennsylvania for the fifth time when its name switched to the Statler on January 2. . . . Within one month Jimmy Savage, word wizard, quit Balaban & Katz ad department after two decades, married May Concanon, his nurse during a recent sojourn at Michael Reese hospital, and started a daily column in the *Chicago Tribune*.

U Of Minnesota Gives Opera Book Award

Minneapolis—Dr. Herbert Graf, stage director of the Metropolitan Opera House since 1936, has been awarded a University of Minnesota fellowship to write a book about opera. The fellowship was made possible in part by assigning funds derived from presentation of the Metropolitan Opera on the Minnesota campus in recent years.

Tentative title of the volume, to be published by the University of Minnesota Press, is *Opera for the People*. Numerous illustrations will be included.

Bill Suyker admires the fine showmanship of his Gibson Console Grande and he's pleased, too, with the outstanding performance of this beautiful instrument. The detachable concert stand is just one of the many exclusive Gibson features incorporated in the Console Grande. For more information about the Gibson Console Grande... and for the name of your nearest Gibson dealer, write Dept. 149.

Gibson INC. KALAMAZOO MICHIGAN

Masters' Men Play Subdued Stuff Into Sound Absorbents



Chicago—Frankie Masters' recently organized band sports a vocal group, the Swing Masters, who are shown in the first photo. From left to right they are band vocalists Tommy Traynor and Phyllis Myles, trumpeter Irv Trisko, and altoist

Bill Caulkins. Paula and Betty of the Merri Abbott-produced ice show in the Stevens hotel's Boulevard room get an assist from the masterful Masters, in the center picture. Last shot shows Masters sidemen Max Wayne, bass; Morty Nathan,

drums; Laure Gautraux, Chick Coleman, and Trisko, trumpets; and Mal Stephan, trombone. The band is reviewed in this issue.

Maybe Masters Not So Mickey After All

Reviewed at the Boulevard room, Stevens hotel, Chicago.

Trumpets—Chick Coleman, Laure Gautraux, and Irv Trisko.
Trombone—Mal Stephan.
Saxas—George Albrect, Norman Maxwell, tenors; James Putman, Bill Caulkins, altos, and Jack Wald, baritone.
Rhythm—Laure Gautraux, piano; Max Wayne, bass, and Morty Nathan, drums.
Vocals—Phyllis Myles and Tommy Traynor.
Arranger—Stu Charles and Eddie Baker.
Frankie Masters, leader, vocals.

Chicago—Sometimes one is tempted to dismiss the bands playing in spots like the Stevens' swish Boulevard room, the Drake, the Palmer House, or the big ballrooms as "mickey," with no identifiable standards other than supplying a good dance beat to the latest tunes.

How far the Frankie Masters band would deviate from this pattern, if it had a chance, is problematical, but it is certain that the blue-fringed damper of the room makes sound, not to speak of more than a minimum of music, something both band and listeners have to strain to catch.

Masters' musicians, however, though their individual experience records seem to echo the name Wayne King (they are all Chicago men) are often worth struggling to hear.

In Six Months

Masters opened at the Stevens November 19, for a six-month stay, after disbanding the group he had on the west coast, which had played at the Aragon ballroom in Ocean Park, Calif., and at the Palace hotel in San Francisco.

Current group was put together here in Chicago, and rehearsed for ten days before the Stevens opening. Five of the men, Wald, Nathan, Putman, Gautraux, and Stephan, were with Masters' bands before. Singers Phyllis Myles, who is Masters' wife, and Tommy Traynor are holdovers.

Having caught the band both in re-

hearsal and doing its stint behind the Boulevard room's ice show and dances, as well as a recent *Treasury Bandstand* broadcast, we regret the difference between the rehearsal performance and the others.

Difference resulted from someone's idea of necessity, and Masters' gently persistent reminders to "keep it low,"

With three trumpets and one tram, instead of the six brass Masters had before the Stevens' date, limiting the volume shouldn't be such a problem. But the guys really can blow, so playing into the thick carpets must get tiresome after a while.

Jazz Treatment

Most pleasant thing we heard them was a restrictionless wide open jazz treatment of *Jingle Bells*, of all things, arranged by Stu Charles. Their *Lillettes* has a boppish bit following Masters' vocal but so carefully controlled it probably never will be noticed.

Slightly more sincere attempts were made by trombonist Stephan, in one very brief chorus, and pianist Browne, who was just doodling at the time. Bassist Max Wayne, who was with Stan Kenton in '44 and '45, and on Kenton's record of *Southern Scandal*, hasn't forgotten that early training.

Laure Gautraux was with Charlie Agnew when he was 14, and since has played in Henry Busse's and Del Courtney's bands. He's 21 now, and plays a strong, lyrical, Jamesish horn, in brief solos scattered through tunes like *Little Jack Frost*, *Get Lost*.

Most of the time, however, one section or the other holds its horns while the other plays obligato to the ever-dominating beat.

Toys with Song

As for vocals, Traynor does an outstanding job on such things as *You Go to My Head*, when he rather toys with the song, neither wading right in nor floundering on the surface. *Head* segued into a Myles *Make Believe*. Masters' vocals were almost always inaudible.

Band backs the show capably, the dances seem happy, no one is disturbed by loud noises while chatting over their dinner, and, as we said, the drapes are fringed and the carpet deep.

—pat

Kitty's Brother Leads

Philadelphia—Lenny Kallen, brother of singer Kitty Kallen, is set for a musical career of his own, breaking in a small band of his own at the Shubert Musical bar.

Rename Local Heads

Burlington, Vt.—Robert Mario and Don Hayden were re-elected president and vice president respectively of Local 351, AFM. Hal Bessett also was re-named secretary.

"All I got out of it," says Ake, was a slogan—"Everything's Dead But Our Music".

Capsule Comments

New York—Ex-band chirp Betty George (Sam Donahue, Glen Gray) does well for herself in her first worthwhile Broadway legit show. Though she received billing in the ill-fated *Heaven on Earth* (as Joe E. Lewis put it, "I was in Chicago when it opened, took a jet plane to New York, and still missed it"), the buxom beauty gets much more spotlight in *As the Girls Go Opus*.

Other than the lead, the gorgeous George gets the major slice of song material and really deserves program credit. The gal does right well for herself and, as mentioned in the *Beat's* review of her performance at the St. Moritz last spring, can do well without microphone assistance. And so another ex-band chirp graduates.

—jeg

New York—Skitch Henderson's hopes of presenting the much discussed College inn Gershwin show at the Capitol theater were shattered because of lack of available time and facilities, mainly the former. Show is loaded with talent so Skitch settles for a Gershwin medley of *I've Got Rhythm*, *Love Walked In* and *Fascinating Rhythm*, displaying his personal talents at the piano on *Love*, with good lighting helping the whole deal.

Opener of show also features the leader at the keyboard. His two vocalists, Nancy Reed and Andy Roberts, score heavily with a pair of tunes each, both showing fine stage presence and personalities.

Julie Wilson, new singing rage of the smart spots, is featured with Burt Lancaster's company but does only two tunes, *A Little Bird Told Me* and a duet with the killer of *Pretty Baby*. The applause warranted her doing more singing.

—jeg

FREDDY NAGEL



his
Sophisticated
Saxophone
and his
ORCHESTRA

GOING STRONGER THAN EVER ON THAT NEW KICK
NOVELTY — LAUGHS
ENTERTAINMENT
Currently Breaking All Records
O'HENRY BALLROOM
CHICAGO

press time to open January 8 for 16 days. He undoubtedly should improve business. Following him is Count Basie for one week and then Woody Herman also for one week.

Herbie Fields, a Milwaukee favorite, is booked into the Stage Door for two weeks with seven pieces. Art Van Damme takes over January 17 for two weeks with options.

Fields at Dancery

George Devine's Eagles ballroom had Fields in for a one-nighter on January 2. Due in later on are Orrin Tucker, Claude Thornhill (16th), and Lawrence Welk (23rd).

Alfred Gallopolo, famed Milwaukee classical clarinetist and saxist, appeared here in a recent concert.

The interesting Bartok *Six Roumanian Dances and Concerto for Doubles*, written and arranged by Milwaukee-born Ralph Herman, were included on the program with such varied items as Chopin's *Fantasia Impromptu*, *Summertime*, *Oodles of Noodles*, and *Holiday for Strings*.

—Shirley Klerner

Milwaukee Ops Mutter About Biz

Milwaukee—"Aw, the guy's a jerk! He don't draw nuthin'." Many complaints like this have been muttered by dissatisfied operators hereabouts.

Well-known artists such as Herb Jeffries, Buddy Stewart, Butch Stone, Georgie Auld, and recently Jackie Paris have laid eggs here at one time or another. And the artists are not too much to blame because they are excellent musicians and showmen. The fault may be with the promotion or generally bad business conditions.

Cab Boosts

However, Nick "Gentefelli," Showboat owner, should have nothing to beef about with Cab Calloway scheduled at

GRETsch BROADCASTERS...

"*Finest Drums I Ever Owned*"

... MAX ROACH



*Max Roach, who is climbing the ladder in the nation's popularity polls, started out with the small groups of Charlie Parker, Dizzy Gillespie and Miles Davis. When you call for "Boop," Max can put his Broadcasters through the paces with the best of them.

• For years the top-flight drummers have chosen Gretsch Broadcasters. Here are just a few features: • Striking Gretsch-Pearl Finishes • Separate Tensioning Throughout • That Unmistakable Broadcast Tone • Guaranteed Perfect Round Shell. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

*Charter Member of International Association of Modern Drummers

The FRED. GRETsch MFG. CO.

60 Broadway, Brooklyn 11, N.Y. 718 So. Wabash Ave., Chicago 1, Ill.

Thank you... Thank you... Thank you...

Thank you -

Down Beat Readers for voting us tops in the Instrumental Combo division of the 1948 Down Beat Poll and for selecting me 2nd to Duke as your Favorite Soloist.

Thank you -

Readers of Metronome for voting us to first place in the Small Band division of the Metronome All Star Poll and for voting me tops on Tenor sax.

Thank you -

Ralph Watkins and Bill Faden of "The Royal Roost", Frank Holzfeind of "The Blue Note", Ernie Byfield of "The Hotel Sherman", Frank Palumbo of "The Click", and George Devine of "The Million Dollar Ballroom". We realize that a great part of our success may be attributed to your wonderful co-operation in providing us with ideal conditions for presenting our "New Sounds in Music".

Thank you -

Disc Jockeys for your efforts in whirling our records into the Best-Seller class. We are sincerely grateful and hope that you'll like our first RCA Victor release which will be forthcoming very soon.

Charlie VENTURA AND HIS ORCHESTRA

Featuring "NEW SOUNDS IN MUSIC"

Publicity — VIRGINIA WICKS

Personal Management — DON PALMER

RCA-VICTOR RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVENUE NEW YORK 22, N. Y. • PL 9-4600

Chica

The

Dow

tops

divis

Poll

Duke

The

Read

us to

divis

Poll

Teno

Publi

Thank you... Thank you... Thank you...

Thank you -

Down Beat Readers for voting us tops in the Instrumental Combo division of the 1948 Down Beat Poll and for selecting me 2nd to Duke as your Favorite Soloist.

Thank you -

Readers of Metronome for voting us to first place in the Small Band division of the Metronome All Star Poll and for voting me tops on Tenor sax.



Thank you -

Ralph Watkins and Bill Faden of "The Royal Roost", Frank Holzfeind of "The Blue Note", Ernie Byfield of "The Hotel Sherman", Frank Palumbo of "The Click", and George Devine of "The Million Dollar Ballroom". We realize that a great part of our success may be attributed to your wonderful co-operation in providing us with ideal conditions for presenting our "New Sounds in Music".

Thank you -

Disc Jockeys for your efforts in whirling our records into the "Best-Seller" class. We are sincerely grateful and hope that you'll like our first RCA-Victor release which will be forthcoming very soon.

Charlie VENTURA AND HIS ORCHESTRA

Featuring "NEW SOUNDS IN MUSIC"

Personal Management — DON PALMER

Publicity — VIRGINIA WICKS

RCA-VICTOR RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVENUE, NEW YORK 22, N. Y. • PL 9-4600

MOVIE MUSIC

Murder, Music Mix Well In 'Unfaithfully Yours'

By CHARLES EMGE

Hollywood—Movie makers, who like to go highbrow from time to time, have made several attempts to build pictures around the psychological and entertainment value in symphony music. Darryl F. Zanuck, production boss at 20th Century-Fox, is one of the few Hollywood bigwigs who is not afraid to depart from this rather beaten-path formula.

He has turned out, in *Unfaithfully Yours*, the first picture in which this type of music, and the musicians who play it, are presented without enveloping them in that air of stiffness that drives so many away from concert halls.

And for those of us who believe that music in movies should be used mainly as a functional element to create and sustain dramatic values, *Unfaithfully Yours* is one of the best since the advent of sound pictures.

About Sympho Stick Waver

The story deals with a prominent English conductor (Rex Harrison), a character faintly reminiscent of Sir Thomas Beecham in that he sports a title and inherited a large family fortune.

Harrison is madly in love with his American wife (Linda Darnell). He is also very talented, highly temperamental, and, like many ace sympho stick men, slightly screwy.

Returning to U.S. from a tour, he is confronted with evidence that Linda has been "unfaithful" to him with his secretary.

He tries to discard the idea as too fantastic to believe, but during his next concert, as he conducts an extraordinary performance of what might be the N.Y. Philharmonic symphony, he is carried away by jealousy, evolves a plot to murder his wife (slashing her throat with a razor), place the blame on the secretary, and send him screaming to the electric chair.

Music Interwoven in Story

To explain to those of you who have not seen this picture how the orchestral numbers (Rossini's *Semiramide* overture, Wagner's Venusberg music from *Tannhäuser*, Tchaikovsky's *Francesca da Rimini* overture) are woven ingeniously into the "plot" would detract from your enjoyment of the freshest screen story (an original by producer Preston Sturges) we have seen in a long time.

Be sure to see it from the start—and don't let the "classical" (that word, like "jazz," should be outlawed where music is concerned) music angle scare you. This picture is sheer entertainment, adult variety, of a higher order.

Rex Rates Raves

For musicians, one of the most interesting features of *Unfaithfully Yours* is the outstanding performance of Harrison, really a fine actor and, in this role, a really fine conductor.

Though he is one of the movie colony's most enthusiastic collectors of hot jazz or swing (pick your preferred term) records, Harrison cannot read a note of music and readily admits only the most casual interest in symphony music.

To perform his role in this film, he spent his evenings for several weeks under the coaching of Robin Sanders-Clark, a young and capable English conductor, who somewhat resembles

—Bob Hatch

Duchin Plans Tour

New York—Eddy Duchin wound up a successful engagement at the Waldorf-Astoria for a Christmas vacation which ran through January 8, after which he was to reassemble his band for a theater tour. The Duchin band will return to the Waldorf in March.

Tops Arturo

Hollywood—Rudy Vallee, who turns in a class A performance in his comedy role in *Unfaithfully Yours* (see Movie Music), asked one of the musicians how he liked working under actor Rex Harrison as a conductor.

"It was wonderful!" replied the musician, an old-time symphony man. "It was like working under Toscanini, or any other of the world's great conductors—only better. We didn't catch hell every time he made a mistake!"

Rex Plays 'Slightly Screwy' Role



Hollywood—Producer Preston Sturges, down front, watches Robin Sanders-Clark, left, and Rex Harrison work out a scene from the movie *Unfaithfully Yours*, an original screenplay written by Sturges. Harrison's role is that of a symphony conductor who plots a murder.



Hollywood—For something different and interesting in underscoring of a straight dramatic picture, keep at least one ear on the soundtrack of MGM's *Act of Violence* (Van Heflin, Robert Ryan, Janet Leigh).

Now here Bronislau Kaper has functionized his music (we contend that no one goes to a movie to hear a "symphonic tone poem") by subordinating the music in favor of sound effects where the latter were more effective.

New 'Chase' Music

And for an entirely new approach to what is generally called "chase music" and so frequently comes out as just another version of that too well-known excerpt from someone's light cavalry overture, pay special note to the scenes, in which Heflin is in flight from his conscience. Kaper used only two pianos, some woodwinds, strings, and two drummers with no brass.

The crowd wasn't anything terrific, but considering that all roads leading into the city practically were impassable, the box office did all right.

Dorsey and the band had the customers milling around the bandstand from start to finish. Not only were his dance arrangements well-received but the sidemen, old and new, provided a good show.

Charlie Teagarden and Maynard Ferguson, a youngster from Canada, in the trumpet section were outstanding, with the latter blowing the roof off. In the reeds, altoist Eugene Bockey stood out, and Ray Bauduc was tops on drums.

The band still had some one-niters left in the midwest before settling down at the Deshler-Wallick hotel in Columbus, Ohio.

—Bob Hatch



Ask for new free booklet, "Trumpet Styles"—published by the Martin Band Instrument Company. It's a record review and commentary on progressive jazz, bebop and other modern styles for trumpet and cornet players. Get your free copy, today!

FREE "TRUMPET STYLES" booklet—for trumpet players

See your Martin dealer, or write—

MARTIN
BAND INSTRUMENT CO., ELKHART, IND.

USO To Be Reorganized

New York—Reorganization of the USO, for entertainment of servicemen in camps and hospitals, has been announced.

Included in the enlarged project will be many musicians and singers, solo instrumentalists, and combos taking part in the units which are being formed at present. Toward this end, a public campaign to raise funds for the support of the USO will be launched February 1.

The music industry was represented at the meeting when the decision was made by executives of the leading recording companies, representatives of the band booking agencies, writers for leading music magazines, and veteran band leader Noble Sissle, who is serving on the general campaign committee.

Announcement has been made that Claude Hopkins and his quartet have been signed to join the touring variety USO unit, *Harlem on Parade*, currently playing hospitals throughout the country.

Isham Jones-Like Ork Plans Shelves

New York—Plans to build a band along the lines and style of the old Isham Jones organization were shelved by Van Smith when La Martinique, where he was slated to open, was shuttered for a week and his date canceled.

Smith has been leading his own rhumba crew at the Pierre hotel for the last two seasons, ending that run last week.

Tours New England

Salem, Mass.—Drummer Rickey King's new band will go on tour in New England January 15. Personnel has trumpets—Kenneth Scholnick, George Rigby; trombone—Roger Gagnon; saxes—Harvey Litman, Dick Scott, Bern Cristy; piano—Kenny Miller; bass—Jimmie Oliver, and guitar—Louis Goutz.

Separate Sides

A separate record (two sides) will be devoted to Dick Rodgers ballet music for *Slammer on 10th Avenue*.

Toni Harper, who made her film debut in Columbia's *Manhattan Angel* singing *Candy Store Blues*, will do the same number in *Make Believe Ballroom*. Contrary to a Hollywood trade paper item, Columbia did not simply transplant the sound track (strictly against AFM regulations).

The song was rerecorded and a new arrangement written by Spud Murphy, according to Eddie Beal, Toni's coach and accompanist who was at the piano on both sessions.

Allied Artists' music director Lud Gluskin introduced something new to film scoring for AA's *When a Man's a Man* by building portions of his underscore around authentic Indian chants, recorded by bona fide braves during the company's stay on location in Arizona.

GRETCH BROADCASTERS...

"Finest Drums I Ever Owned"

... LOUIE BELLSON



*Louie Bellson, now with the Tommy Dorsey Band is one of the greatest technicians, soloists and all-round drummers in name-band ranks. Louie's Broadcasters in *Midnight Blue Pearl* are of his own design.

• Here are just a few of the features which have made Gretsch Broadcasters the choice of the nation's top-flight drummers. • That Unmistakable Broadcaster Tone • Guaranteed Perfect Round Shell • Superlative Hardware and Plating • Striking Gretsch-Pearl Finishes. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

*Charter Member of International Association of Modern Drummers

The FRED. GRETCH MFG. CO.

60 Broadway, Brooklyn 2, N. Y.

718 So. Wells Ave., Chicago 4, Ill.

ON THE SUNSET VINE**Union Trying To Erase Leader's Tax Liability**

By EDDIE RONAN

Hollywood—Now that the headaches of holiday celebrations have been taken care of, musicians can return to the more mundane pains of the business. Latest wrinkle here to lighten the aches is the effort of Local 47 to erase the leaders' responsibility for retroactive unemployment insurance taxes. Union is requesting that operators sign a rider with each contract whereby their payments to the treasury will be credited to the leader should the department insist the leader is the employer.

Previously, as carried in this column,

Cincy Hotel Closes Room, Drops Band

Cincinnati—The management of the Netherland Plaza hotel closed its Continental room. The closing of this room automatically let out the Jimmy Wible band.

Also doing without music the same date is the Patio in the Netherland Plaza building. This leaves two of Cincy's best downtown spots without music. Both are landmarks and have played some leading name bands.

—Bud Ebel

the union got the state department of employment to set July 1, 1948, as the date prior to which the department would not assess leaders as employers.

CBS two weeks ago broke a policy rule when it transcribed the two Spike Jones shows to be heard January 16 and 20. Spike left on tour January 10 and had to record the shows before leaving town.

At press time he was ironing out his troubles with Slappy Maxie's so the club could open its doors for the holiday business. . . . Monica Lewis currently is at the Mocombo. . . . Kay Starr is lining up better talent for her ABC show. And producer Ted Toll has changed somewhat the format—an improvement. She spanned the holidays with her new hubby in Memphis. Kay will entertain at the inaugural ball in

Grove March 1. . . . Art Lund, after cutting a series of sides for MGM, is mapping a tour to begin some time next month.

Hollywood—If all other methods fail, you always can whistle. Tex Beneke, at the Palladium here, shows two members of his band the technique, and provides an interesting study for the camera.

Washington, D. C., January 18, 19, and 20.

Billie Well-Deported

Billie Holiday, before coming into Berg's on Vine street, drew only fair on her two Gene Norman concerts. Observers say she is doing great at Berg's—her deportment as well as her singing.

Frankie Laine is pricing night clubs in which to plant some of his heavy 1948 earnings. Laine has signed for three weeks at the Oriental, Chicago, to open June 30 for \$19,000 for the three frames. . . . Carmen Cavallaro and the Modernaires go into the Cocoanut

Grove March 1. . . . Art Lund, after cutting a series of sides for MGM, is mapping a tour to begin some time next month.

Clark Dennis recently signed a personal management contract with Tom Shiel. . . . Looks like the romance between Axel Stordahl and June Hutton of the Pied Pipers is off key. . . . Rudy Vallee and Del Courtney, who recently signed with GAC, debut at the Cocoanut Grove of the Ambassador March 29. . . . Tex Beneke's pre-Christmas opening at the Palladium here was the biggest in a long time. . . . Kings res-

Incumbent Slate Of Local 47 Wins In Heaviest Vote

Hollywood—With all but a scattered few votes tabulated at press time, the incumbent ticket of officers of AFM Local 47, headed by J. K. (Spike) Wallace, was assured of re-election. More than 4,000 votes were cast, the most heavily balloted Local 47 election ever held.

A second and third ticket, headed by Ray Menhennick and Charlie Green respectively, followed in that order. Wallace has been president since 1940.

Elected with Wallace were John te Groen, vice president; Frank Pendleton, recording secretary; Al Meyer, financial secretary; John Boyd, Dick Dickinson, Van Gatewood, trustees, and Warren Baker, John Becker, Art Ginder, Don Morris, Maury Paul, directors.

Phil Fischer and Frank Pendleton were voted in as delegates to the AFM convention.

Term of office is two years.

taurant says it will book live music into its new cocktail lounge.

Gastelies Paired

Carlos Gastel has paired two of his stablemates—Woody Herman band and the King Cole trio—for a series of concerts across the country, starting February 14 in Ames, Iowa. Other cities will include Chicago, Boston, Pittsburgh, and New York.

Duke Ellington is inked for the Million Dollar theater for one week starting February 22. . . . Gene Autry is trying to buy radio station KTSA, San Antonio, Texas, for about \$500,000. . . . The Ocean House, previously a private operation, was set late last month to open its doors to the public with a new live music policy.

Mercury records tossed a New Year's eve tribute bash at the Palladium honoring Frankie Laine. Carl Fischer and Ike Carpenter band played the show-concert. The Carpenter crew works the Pasadena civic, January 14 and 15.

Eddie Orta will hit the road as pianist-conductor for Dorothy Shay when the Wilshire Boulevard hillbilly begins her tour this week. . . . Beryl Davis' mother from England spent the holidays with daughter and new son-in-law, disc jockey Peter Potter. . . . Dave Rose and Betty Bigelow may wed this month.

Melcher Signs Writers

Marty Melcher has signed song writers Sonny Burke and Paul Francis Webster to a personal management pact. . . . Song penner Ned Washington is hospitalized. . . . Vicki Zimmer is now at the Zamboanga. . . . Opie Cates is currently disc jockeying over KFWB. . . . Illinois forced disbanding of Norm Malin's Melo-men. His wife, vocalist Marjorie Rae, is working as a single at the Gaylord Gay room.

Million Dollar theater is having a tough time continuing 50-50 policy. Most big artists demand guarantees. Nellie Lutcher currently is at the spot but with a guarantee. Horace Henderson has combo behind her. Billy Eckstine opens February 1.

Connee Heads New Deal At Club In Minneapolis

Minneapolis—Sick of looking at rows of empty tables, management of the plush Club Carnaval has shuffled its policy and come up with a new deal.

Instead of bringing in new acts and band every two weeks, bookings now are for singles, who will be backed by a crack house band. Now in is Connee Boswell, to be followed by Chico Marx, Andy Russell, Joan Edwards, and others.

Emcee Harry Cool fronts the band which is made up of top local men like Bob Bass, Frankie Roberts, and the Bastian brothers—Buddy, ex-Krupa; Tony, ex-tenor with Dunham and Monroe, and Vince, WCCO staff arranger.

More in the jazz vein and, incidentally, drawing about the biggest crowds in town, is the Dome. Anita O'Day and her buddies now are spotted, replacing the Nick Esposito bopster. Pee Wee Hunt is scheduled to follow.

A four-alarm fire Christmas morning put the Music Box out of running order. Blaze destroyed the interior and gave the Metronomes, an Arthur Godfrey talent unit, a chance to collect insurance on their burned instruments. No one was in the building.

—Jack Tracy

Beneke Backs 'Em Up, To Camera

Eddie

before leaving town.

At press time he was ironing out his troubles with Slappy Maxie's so the club could open its doors for the holiday business. . . . Monica Lewis currently is at the Mocombo. . . . Kay Starr is lining up better talent for her ABC show. And producer Ted Toll has changed somewhat the format—an improvement. She spanned the holidays with her new hubby in Memphis. Kay will entertain at the inaugural ball in

Grove March 1. . . . Art Lund, after cutting a series of sides for MGM, is mapping a tour to begin some time next month.

Clark Dennis recently signed a personal management contract with Tom Shiel. . . . Looks like the romance between Axel Stordahl and June Hutton of the Pied Pipers is off key. . . . Rudy Vallee and Del Courtney, who recently signed with GAC, debut at the Cocoanut

Grove of the Ambassador March 29. . . . Tex Beneke's pre-Christmas opening at the Palladium here was the biggest in a long time. . . . Kings res-

"The Cradle of Celebrated Drummers"

Announces

THE ADDITION OF NEW COURSES**PIANO****VOICE****HARMONY****SCHILLINGER SYSTEM****ALL OTHER MUSICAL INSTRUMENTS**

THE HONEY DREAMERS

NEW FACULTY MEMBERS

Piano

DICK MARX

L. A., Northwestern University
B.M., DePaul University
Arranger for country's most famous
dance bands. Pianist and arranger
for radio and national bands.

Voice

MYRON EARNHART

teacher of
The Famous Honey Dreamers
Ginnie Powell
Boyd Rayburn
Tommy Ryan
Christine Randall

Harmony & Arranging

MAC GERRARD

Formerly with CBS
Vocal & Dance Arranging
for Anson Weeks

Jimmy Hilliard

Fred Canfield

The Honey Dreamers

Jan Arnold

Christine Randall

and many others

SCHILLINGER SYSTEM

WARREN KNOBLE

Staff Arranger Radio
Station WVJ, Detroit
Played tenor & arranged for
Dick Barrie Orchestra

ROY C. KNAPP SCHOOL OF PERCUSSION**NEW SEMESTER BEGINNING JAN. 29, 1949**

New classes in all departments now being formed.

Effective with the opening of the new semester, January 29th, 1949, the ROY C. KNAPP SCHOOL OF PERCUSSION offers new departments of training in voice, harmony, the new Schillinger System and all musical instruments.

The same high teaching standards that have made the Knapp School famous for drummers will be maintained in every department of training. The new additions to the faculty are all of outstanding reputation and of national note.

ENROLL NOW**ONLY PERCUSSION-DRUM SCHOOL APPROVED FOR ACCEPTANCE OF VETERANS UNDER G.I. BILL OF RIGHTS.**

The Knapp School offers America's finest faculty—every member nationally famous—study with teachers who have helped many top percussionists to fame and fortune.

G.I.'s who enroll in the new semester will avail themselves of complete training before the expiration of the education offered under the G.I. Bill of Rights.

Modern dance drumming, Latin American drumming, bongos, etc.

Apply NOW for enrollment in the only complete percussion school of its kind in the country.



ROY C. KNAPP
Pres. and Director

Teacher of America's Finest Drummers

MAIL THIS COUPON TODAY FOR INFORMATION

Roy C. Knapp

SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

Kimball Hall • Wabash at Jackson • Chicago, Ill. • HA 7-4207

I am interested in:

- Veterans Training under G.I. Bill of Rights
- Private Lessons for School Students
- Training for Teachers
- Piano
- Voice Training
- Harmony
- Schillinger System
- Other musical Instrument
- State Instrument

Name.....

Address.....

State.....

Phone.....

Attention Veterans!

In order to allow time for the clearance and approval of your application by the Veterans' Administration, it is urgent that you mail in the coupon immediately, for entrance in the new semester starting January 29th.

ACT NOW!**DON'T DELAY**

We Urge All Out of Town

Students to Register Now

to Be Sure of a Place on

Our Schedule for the New

Semester Starting January

29th, 1949.

Special Students May Reg-

ister at Any Time.

DOWN BEAT

203 NORTH WABASH, CHICAGO 1, ILL.—ANDOVER 3-1612

GLENN BURRS, Publisher

NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. PARO, Advertising Manager
ROY F. SCHUBERT, Circulation Manager

MARY LOSSIN, Auditor

EDITORIAL DEPARTMENT

New York Staff:
JACK EGAN
DOROTHY BROWN
1270 Sixth Ave.
New York 20, N. Y.
Circle 7-4131Chicago Staff:
CHUCK SWENINGSEN
PAT HARRIS
203 N. Wabash
Chicago 1, Ill.
ANDOVER 3-1612Hollywood Staff:
EDDIE RONAN
CHARLES EMGE
1222 N. Wilcox Ave.
Hollywood 38, Calif.
Hillside 0677

Contributors: Tom Herrick, George Hoefer, Michael Levin, Sharon Pease

Subscription Rates: \$5 a year in advance. Same price to all parts of the world.
Special Library and School Rates, \$4 a year.MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Seems We've Heard That Song Before

History is repeating itself. Bop is undergoing the same treatment as did swing when it made its widely acclaimed crash upon an unsuspecting world about 13 years ago.

The boppers may be all excited about the commotion centering around the introduction of their product, but it is no greater than and no different from the hubbub that was under way in January, 1936, over that puzzling, unknown quantity of music—swing.

Customers frequenting the bistros that featured that type music at that time, the Onyx club for instance, complained bitterly about the noise.

There was no dancing, just sitting and listening, and the uninitiated would complain about the noise of this swing stuff, just as does the Joe Public portion of the crowds hearing bop at the Roost and Clique.

And, as today, all were good for return trips to shock their cloistered fellowmen with introductions to the latest trends in music.

Big bands featuring swing sometimes were condemned because the public couldn't dance to them. You'll find the same complaint around today about bands featuring bop, yet both swing and bop have definite rhythms.

In those days no two experts gave out with the same definition of swing. Each band leader had a different explanation, whether accidentally, or purposely for the resultant publicity.

Bop is getting the same treatment today and, just as the public prints were haunting leaders and publicists then for explanations of swing, so are they today asking what bop is all about.

Radio programs would bring on "these new swing musicians" daringly to introduce the style to bewildered home folks, who'd only complain or turn their dials.

Today the leading television shows have dared to show their homeviewers what the disciples of bop look like and how they play, getting lots of attention and about the same complaints as did their AM predecessors of 13 years ago.

Swing musicians were frowned upon as wild youngsters, interested only in playing jazz and learning nothing else on their horns with "no possible futures in music." And today? Same story, different characters.

Jazz Book Good Survey

Chicago—Next time someone asks you what jazz is, we suggest you toss the just published *Jazz: A People's Music* at him. It was written by Sidney Finkelstein, onetime book reviewer for the Brooklyn Eagle and music critic for the New York Herald Tribune, who wrote a book called *Art and Society* last year. At his rate of production, of course, we can't expect *Jazz: A People's Music* to be any more than it is, a survey.

However, not every author who has surveyed the field of jazz has Finkelstein's laudable attributes: a background of classical music, catholicity of taste, and a general musical tolerance.

Friends Get Credit

With these virtues, the aid of all the books on the subject, and the record collections of a number of friends to whom he gives credit for letting him listen, Finkelstein has managed to put together a book unique in a number of respects.

First, his ideas are bound to no thesis other than that jazz is a social music, "a product of many musicians and minds." From that point, his observations are the result of what seems to

be clear, logical, unprejudiced thinking. These theories about the what and why of jazz are the main value of his book. He has no mawkish sentimentality blighting his vision, but he does have a real affection for jazz music and a sympathy for jazz musicians.

An example of Finkelstein's thinking: "If the great qualities of New Orleans music are to be revived, they must get a new life on the basis of new social conditions, which will enable the music again to become living, experimental and changing. This means that the music itself will be different."

Being written so recently, by Jules Halman, add absolutely nothing. There is a list of more-or-less obtainable records at the end of each chapter, to illustrate the points discussed, which may be of some use.

There are some things wrong with the book, naturally. It is poorly edited. There are numerous misspellings, and

Double Take



Hollywood—No, it's not Johnny Long, though KGFJ disc jockey Dick Whittinghill is almost the band leader's double, and Long's always getting involved in things like this, too. Whittinghill, shown here in a meditative mood, is a former member of the Pied Pipers vocal group.

Shaw's Sprout



New York—Getting an early start, Bonnie Jo, 8-month-old daughter of Teddy Napoleon bassist George Shaw, seems to prefer papa's instrument, scaled to size. Innovation in technique there, too, we see.

RAGTIME MARCHES ON

NEW NUMBERS

ANDERSON—A son, Ronald Franklin, to Mr. and Mrs. Warren Anderson, recently in Kalamazoo, Mich. Dad is WGFG musical director.

BLOCK—A son, Mark Elliot, to Mr. and Mrs. Sandy Block, December 15 in New York. Dad is studio bassist.

HIGAKI (LEE)—A daughter, Darlene Cheryl, to Mr. and Mrs. Paul F. Higaki (Lee), November 21 in San Francisco. Dad, former Jimmie Lunceford and Lee Williams trombonist, has free lance.

HOPE—A son, John Christopher, to Mr. and Mrs. Winston (Winkie) Hope, recently in Norfolk, Va. Dad is WTAR disc jockey.

JACOBS—A daughter, Deirdre Anne (6 lbs., 3 oz.) to Mr. and Mrs. Vinny Jacobs, December 9 in New York. Dad is French horn player.

LAMOND—A daughter (7 lbs.) to Mr. and Mrs. Don Lamond, December 9 in Hollywood. Dad is drummer with Woody Herman.

SANO—A son, Patrick (6 lbs., 3 oz.), to Mr. and Mrs. Joey Sano, December 8 in Kenosha, Wis. Dad is singer with Nick Esposito.

TIED NOTES

GARRY-STONE—Len Barry, Sid Fields manager, and Helga Stone, BBC singer,

at least one misnomer—"Les" Fuller instead of Walter (Gil) for Dizzy Gillespie's arranger. Also, the reader will be annoyed by the repetition throughout the book. It sounds a little as if this were the first and only draft and that, like many authors, Finkelstein doesn't like to read what he has written.

The 27 illustrations, by Jules Halman, add absolutely nothing. There is a list of more-or-less obtainable records at the end of each chapter, to illustrate the points discussed, which may be of some use.

Jazz: A People's Music by Sidney Finkelstein. Citadel Press, New York, \$3, 274 p.

CHORDS AND DISCORDS

Righteous Covers

Boston

To the Editors:

In the past you have made it known to your readers through rather righteous indignation that your selection of news material, cover material, and other communications was not bought but chosen on merit—and the implication there is musical merit.

I don't want to make an issue of that, although I think you do quite well considering temptations. But you must have outdone yourselves in selecting Frances Wayne for a cover (*Down Beat*, December 1). She certainly deserves the *Beat's* recognition, besides contributing a pretty smart cover.

In this line I hasten to call your attention to neglect of a quite worthy musician, Mary Lou Williams, who wouldn't make such a bad cover either.

Charles Baldwin

* * *

Plenty Of Credit

Chanute Field, Ill.

To the Editors:

It was a pleasant surprise to see an article on the Japanese side of swing music in your December 1 issue. I just have returned from a 30-month tour there. During that time I caught several of the top Japanese bands, many of which are almost too exact duplicates of our top name bands.

For instance, there is Tanaguchi, the "Tommy Dorsey of Japan," and a sextet, Goodman fashion, with the Stewart bass, that plays mostly for NCO club circuits. However, the Japanese are too stiff, and there is a terrific lack of improvisation. But of all Oriental musicians, the Japanese have grasped the American idea of jazz and swing best.

They have a knack of copying everything American, but the quality scale is low. Therefore, one would find after one or two renditions the music too cut and dried and without feeling. They are note for note and no jam, but I still give them plenty of credit.

Cpl. Donn F. Curtis

* * *

But Otherwise . . .

Long Beach, Calif.

To the Editors:

Bill Lawrence (*Down Beat*, December 1) worked in a local theater as a doorman, not an usher; he was discovered

December 1 in London.

BENNETT-ROY—Steve Bennett, with Joel Shaw's band, and Gertrude Roy, of the Morison-Norell agency, November 25 in Washington, D. C.

HANSEN-GEARY—Will Hansen, band leader, and Sara Geary, November 24 in Pittsburgh.

KRAUS-NEWSOM—Harold Kraus, lead sax with Danny Ferguson, and Tommie Newsom, November 28 in Shreveport, La.

LEWIS-KATZ—Nat Lewis, drummer with the Sol Yaged trio and Mona Katz, January 9 in New York.

MILLS-HARRIS—Sidney Mills, music publisher and son of Irving Mills, and Gloria Harris, December 18 in New York.

NYE-LEONARD—Lew Nye, with *Inside U.S.A.*, and Anita Leonard, song writer, December 5 in New York.

ROSE-MITCHELL—Al Rose, jazz concert promoter, head of Arkay records, and conductor of WFLY's *Journeys into Jazz*, and Mary Mitchell, November 15 in Philadelphia.

SONITZ-BASILE—Carl H. Sonitz, circus manager, and Elsie Janet Basile, daughter of band leader Joe Basile, November 27 in East Orange, N. J.

STANLEY-STARR—Harold Stanley, night club operator, Kay Starr, singer, December 18 in Hollywood.

FINAL BAR

ANSELL—John Ansell, 74, composer and conductor, December 14 in London.

BERGENER—Walter T. Bergen, 46, band leader and former organist, December 14 in Cleveland.

CORNELY—Henry Cornely, 59, violinist and director of the orchestra at the old Mason (now Mayflower) hotel in Jacksonville, Fla., December 1 there.

DELEONE—Francesco B. DeLeone, 61, composer, pianist and teacher, December 10 in Akron, Ohio.

GERSHWIN—Mrs. Rose Gershwin, 71, mother of Ira and the late George, December 16 in New York.

HELMER—Max Helmer, 55, violinist, December 13 in Jackson, Mich.

KELLERMAN—Mareu Kellerman, 68, light opera baritone, November 6 in Detroit.

MILLS—Frederick A. (Kerry) Mills, 80, former head of the University of Michigan school of music, publisher and composer (*Red Wing*, *Georgia Camp Meeting*, *Meet Me in St. Louis*), December 5 in Hollywood.

LOST HARMONY

GLENN—Bud Glenn, band leader, and Armina Glenn, dancer, December 1 in Reno.

Nancy Martin

* * *

Briefing On Bradley

New York

Holly

netist C of com working in the cor as Fran Torme, And r under a p keeps ro good house

Garvin

Teardar

quart

service in

crew, and

tin, joinin

Elman ba

After a

again re-

but what I wanted to talk about is Will Bradley. I think it's a shame that he's not leading a band anymore because I think he was tops in the early 40s. He produced good men, too. Did you know that after McKinley broke from him, Bradley took Shelly Manne on drums?

Well, anyway, Bradley has been my favorite, and I always regretted that I was too young to see his band when it was in existence. So when I came to New York on a ship, I signed off and stayed at the Seaman's club. At the Seaman's club they put on a show every night for the seamen, and the music is mostly classical stuff.

But I thought maybe I could get Bradley to come and put on a show. So I called him up, and he was very interested that he still had fans. He did come to the club, and brought a flock of his records down and gave a talk about himself and McKinley and how they experimented with the idea of putting boogie into orchestral form.

Later on he said that he is now writing chamber music. He said he just got through writing a sonata for trombone and piano.

Kirk DeGrazia

* * *

Sargent DJs

Memphis

To the Editors:

Nice indeed to get the news hot, even though the music here in sober Memphis is not. Perhaps you've noted the recent prominence of the Casa Loma classic *For You*. Believe this revival the sole labor of one Kenny Sargent. Kenny is an announcer and disc jockey for local independent, WHHM. Does a fine job, too.

His program at 11 p.m. is predominantly jazz and is amazingly popular—something rare, Memphis being what it is.

Anyway, Kenny uses *For You* as his theme, and sales of it are moving plen-ty fast here. He still can hit that last high one, too.

Dizzy Gillespie just left town after a three-day stint, and Joe Thomas had the Lunceford band here recently. Both attractions were restricted to Negroes. Poor ol' disillusioned Hank had some darn good ideas, you know.

Walter B. Hill

* * *

Round We Go Again

New York

To the Editors:

When I gave your New York office the story about Joe Thomas leaving the band to go into the undertaking business, I would have sworn under oath that it was the truth. Joe was under contract to the Gale agency, and Tim Gale gave him his release for this reason.

The Gale agency never would have given him his release had it known the truth. You can check with Tim Gale on this.

I did not know that Joe Thomas was having talks with Ben Bart of Universal Attractions. It was a secret known only to the two of them. Bart needed a band to send out on one-nights with Dinah Washington. He wanted the Lunceford band in the worst way. He approached me several times and I fluffed him off, so he set about breaking the band up.

Joe only took two men with him and these two men had been with the band only a short time.

If you want the complete story on the whole thing, just drop me a line and I gladly will mail it to you. The things you read in the other trade publications are distortions of the facts. If you read the stories closely you will find that they were written by an attorney. This same attorney obtained a phony judgment against Eddie Wilcox. The judgment was thrown out of court last week.

There is no restraining order against Eddie Wilcox using the name. He can use it if he wants to.

Eddie Rosenberg
Manager, Eddie Wilcox band

Garvin Ignores Names Next Door, Rolls Along

By EDDIE RONAN

Hollywood—A short run down the coast, in Long Beach, clarinetist Clint Garvin is leading a quartet that has been causing a lot of comment of late. The group for the last 26 weeks has been working at the Stardust room. The significance of the 26-week run lies in the fact that during this period, the Club Moderne just around the corner was billing such names as Frankie Laine, King Cole, Mel Torme, and Cab Calloway.

And recently the Moderne folded under a plea of bankruptcy. Yet, Garvin keeps rolling along. And to a usually good house, from all reports.

Garvin, a member of the prewar Jack Teagarden band, organized his first quartet shortly after getting out of service in 1946. He later broke this crew, and he and his bassman, Jim Martin, joined the newly formed Ziggy Elman band.

Briefly with Ziggy

After a short run with Ziggy, Garvin again re-formed his crew. In May of

last year, Morgan Bissey, Stardust room owner, heard the group and brought them in under a new policy occasioned by the decision of the Moderne to switch to name talent. The move proved successful.

Garvin, 28, was born in Nashville, Tenn. He entered service in 1942, playing later in the ferry command band stationed at Long Beach. In 1945, he was fronting an 18-piece GI band in the Martinez hotel on the Riviera in Cannes, France. He has been married two years and intends to make California his home.

Bassist Martin, 27, calls Los Angeles home. He was a member of the 1941 Jerry Wald band that centered in and around New York City. An original

*It's Premier 88
for
Gypsy Markoff
AND HER ELECTRIC ACCORDION*



AND LIKE Gypsy Markoff, the "Empress of the Accordion," famed on radio, television, stage and concert tours, you, too, will experience a new thrill when your instrument is amplified through a Premier 88—with push-button tone control at your finger-tips and the built-in tremolo for organ-like color.

Try a Premier 88 Yourself Today
at Your Nearest Dealer!

FILL OUT AND MAIL COUPON TODAY

| | |
|--|-------|
| ORKIN MUSIC COMPANY INC. Exclusive Wholesale Distributors 20 Fourth Ave., New York 10, N. Y. | |
| Send me your new free catalog showing the Premier Amplifier and giving complete specifications and prices. Send name of Premier dealer nearest me. | |
| Name _____ | DB-30 |
| Address _____ | |
| City _____ | |
| Instrument _____ | |

Swing Still The King — Hamp

Hartford—Here for a weekend booking at the downtown State theater, leader Lionel Hampton said that swing is still in top position in the United States.

He declared, "This be-bop may be fine, but it still has a long way to go before it can outclass swing. The people still like music they at least can dance to, plus a good, lively show for their money, and I think that this bop is falling short of the mark."

He said, too, that one of the reasons why be-bop got so popular was a result of the record ban preventing swing bands from making records.

The American public was more or less starved for some progress in music, and be-bop was the only thing they had to turn to. . . . But now with the ban off, those people who went out on a limb with be-bop will come right back to the fold."

—I. Milton Widem

member of the Garvin quartet, he does the arranging, is studying the Schillinger system under Frank Marks. He has been married six years, has two children.

Ralph Piper, 27, piano, is from Oklahoma City. He joined Garvin in 1947 after having worked as staff pianist on station WKY, Oklahoma City. Likes to listen to Dixieland and bop. He's married, has two sons.

Johnny Poole, 23, drums, is a native of Long Beach. He attended high school in Iowa City, Iowa, played with the Larry Barrett Iowa university campus band. Placed in 1941 in the Gene Krupa national amateur drumming contest and studied under CBS artist Johnny Jacobs.

Joins Garvin

He joined Garvin in 1946 after discharge from the navy. He likes Don Lamond and Louis Bellson. He has been married four years, is father of a 2-year-old son.

Jose Lopez, 25, vocals, is from San Pedro. He spent his army career in Alaska and jobbed as vocalist with various small bands in and around Hollywood before teaming with Garvin in 1946. Likes Sinatra, tried pro dancing before switching to singing, is single.

THE HOT BOX

Do You Think Band Polls Stink? This You'll Like

By GEORGE HOEFER

Chicago—The Hot Box thinks it would be an interesting experiment to conduct a poll among its readers for the Hot Box All-Star Jazz band. Therefore, we now are soliciting votes for a mythical Best Jazz band of all time. The polling closes as of midnight

February 1, and the results will be published in this column February 25.

List your all-star selections on a penny postcard and mail to George Hoefer, c/o Hot Box, Down Beat magazine, 203 N. Wabash avenue, Chicago, 1, Ill.

Balloting is open on all instruments, and musicians alive or deceased may be included. Leaders are eligible on their respective instruments.

After listing your band, put down the jazz record that you consider to be your all-time favorite.

Dixieland, swing, and be-bop jazzmen can be listed—from Buddy Bolden to Thelonious Monk. Be guided by your selection as the greatest trumpet, drummer, etc., regardless of whether one would play well with another. This band never will perform as a unit and is strictly a Hall of Fame routine.

This is the chance for all those collectors and jazz students who beat at the results of regular polls to let off steam. In case any voter by chance happens to pick the All-Star band winners in his selection, he will be awarded a copy of Erskine Tate's *Static Strut* featuring Louis Armstrong.

MISCELLANY—The International Jazz Collectors directory finally has been published and released from England. The American representative is the Hollywood Premium Record guide, P.O. box 2829, Hollywood, 28, Calif. The listing includes some 1,600 collect-

tors in a dozen countries.

Gene Deitch, whose Cat has been knocking out readers of the *Record Changer*, has published a pamphlet of Cat cartoons with commentary by George Avakian. It sells for \$1 and can be obtained through the *Changer*, 125 La Salle street, NYC, 28.

Savannah Due After Billie

San Francisco—Cafe Society bids fair to be the No. 1 spot in northern California if all plans go through.

Two weeks after Billie Holiday closes, club has Savannah Churchill booked in for two weeks starting February 23. Then there's a three-week lapse (talent to be announced later) following which Sarah Vaughan tentatively is booked to open.

Unless Norman Granz fulfills local rumors that he's bringing her up here for a concert first, this will be Sarah's debut in this area.

Owner Joe Tenner did good business with Gladys Palmer prior to Christmas and then booked Vivian Dandridge in prior to Billie's opening. Saunders King, local band leader, who held the house band spot during most of December, was replaced by Horace Henderson December 23 and moved on to the Last Word in Los Angeles.

Tenner is dickered for Ella Fitzgerald later in the spring and already has the Nicholas brothers signed for a date on their return from England. Other incoming talent includes Jimmy Savo.

Lyons' Share

San Francisco—Jimmy Lyons, KNBC disc jock, got a special Christmas surprise. Vernon Alley and Erroll Garner phoned him just before his show Christmas night and announced they were bringing him a present. They arrived and played the show—all his favorite tunes—as their present.

Boys had cleared the deal with the union and their boss, Dutch Nieman, beforehand as a surprise to Lyons, because the previous week he'd been talking on his show about how wonderful it would be to have all the artists up to say Merry Christmas in person but that, of course, "was impossible."

Top Arrangers Say Study with—

OTTO CESANA

CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger—Van Alexander, Lionel Hampton

For—

Leonard Love, Dean Hudson

Herb Quigley, Andre Kostelanetz

Alvina Ray, Alvina Rey

Turk Van Lake, Charlie Barnet

Suzzy Weid, Paul Whiteman

* * * Now Available * * *

Vocalizing the MODERN DANCE ORCHESTRA (150 Examples) \$4.00

Course in Modern Harmony 3.00

(Complete)

Course in Modern Dance Arranging 2.00

(Complete)

Course in Modern Counterpoint 3.00

(Complete)

OTTÓ CESANA

29 W. 57th St., New York 19, N. Y.

Plaza 5-1250

GRETsch BROADCASTERS...
"Finest Drums I Ever Owned"
... KENNY CLARKE



• Why do the nation's top-flight drummers play Gretsch Broadkasters? Here are just a few features: • Superlative Hardware and Plating • That Unmistakable Broadcaster Tone • Tone Matched Heads • Guaranteed Perfect Round Shell. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

*Charter Member of International Association of Modern Drummers

The FRED. GRETsch MFG. CO.

60 Broadway, Brooklyn 11, N.Y. • 718 So. Halsted Ave., Chicago 4, Ill.

Once again--
We thank you

Chicago, January 14, 1949

ADVERTISEMENT

DOWN BEAT

13



Mel, 25, Vet Of More Than 9 Years In Music

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Mel Powell who for the past five consecutive years has topped the piano division in *Down Beat's* annual band poll. When his initial column appeared, September 1, 1941, he was 18 years old and just had landed the piano job with Benny Goodman's orchestra.

At that time Goodman said, "Mel is a fine pianist . . . one of the best I have ever had." Benny's statement was certainly a fine compliment, for at that time his alumni included such outstanding stars as Frank Froeba, Jess Stacy, Teddy Wilson, Fletcher Henderson, and Johnny Guarnieri.

Now, at the age of 25, Powell is a veteran of the music business with an enviable record of achievement. Here is a biographical sketch:

Native of New York City. Showed unusual talent for music at an early age and began picking out melodies by ear. . . . Later discovered he had absolute pitch. . . . Started the serious study of music at the age of 7. . . . Experimented with dance music and when 12, formed his own orchestra. . . . Was graduated from high school at 14 and attended City College of New York for several semesters before going into music as a full-time profession. . . . Met the veteran pianist Willie (The Lion) Smith. . . . Smith's coaching and advice were of great benefit and left a marked influence

on the development of Mel's style. Worked for two years at Nick's in Greenwich Village with bands fronted by George Brunis, Bobby Hackett, Jimmy McPartland, and Zutty Singleton. . . . Was associated with Muggsy Spanier's band for a brief period in 1941 prior to joining Benny Goodman.

. . . In addition to playing piano he also scored numerous arrangements for the Goodman library. . . . Worked with Raymond Scott on the CBS *Jazz Laboratory* series before joining the army air corps early in 1943. . . . Became featured pianist with the late Glenn Miller's Army Air Force band. . . . Spent 15 months in Europe and was discharged shortly after returning to the States late in 1945. . . . Moved to Hollywood where he engaged in extensive recording and motion picture studio work. . . . Currently on staff at the MGM studios with the privilege of continuing outside recording activities.

The accompanying example of Mel's piano styling is the second chorus of *Cookin' One Up*, an original composition which is included in the Capitol album *Mel Powell on Piano*.

Horn Melody

The horn melody (cued notes, measures one through four, nine through 11, and 25 through 28) as originally scored has trumpet on top, tenor sax an octave lower, and baritone sax an octave below the tenor, in concerted rhythm. These sections may be included as noted, for piano solo performance.

The piano sections are in B flat major and a tonal contrast is achieved by writing the horn parts in the relative minor (G minor). Piano left hand is employed to expound the fundamental harmonic pattern and emphasize the off-beat rhythm accompaniment.

The right hand plays an ingenious melody in variation form which is en-



Miami—June Christy, who led the field again to become *Beat* readers' favorite gal band singer, beams as she gets a congratulatory call during her vacation here. Inheriting the position from two-time winner Anita O'Day, June can chalk up her third victory this year.

twined around the harmonic pattern. This type of melody is spontaneously created from a melodic pattern which the composer hums or carries in mind while improvising and, therefore, may vary with each performance.

Spontaneous creations in good form and taste are the acme of artistic achievement—the specific ability performers constantly strive to develop. Mel Powell has this vital talent as well as a technique capable of faultlessly expressing his creations.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, suite 715, Lyon & Healy Bldg., Chicago, 4, Ill.)

Very fast

B6997

Benedict Plays Nice Stuff For Ice Show

Reviewed at Terrace room, Hotel New Yorker, NYC.
Saxes—Richard Benedict, Paul Bauer, and Earl Clark.
Trumpets—Joe Wright and Danny Little.
Violins—John Bowman, Andrew Jacob, and Ted Kennedy.
Rhythm—Carl Higgs, bass, and Allan Stoll, drums.
Gardner Benedict, leader, piano, arrangements, vocals.

New York—Following an extended run at the Netherland Plaza hotel in Cincinnati, Gardner Benedict was brought eastward for his New York debut with the return of ice shows to the Hotel New Yorker. It is the latter that serves as the main lure for customers these days, the band being of secondary value. Benedict, however, fills the bill quite capably for what is expected of him.

The hotel is not trying to prove anything musically in a jazz way, merely entertaining the patrons with pleasant dance music and a few good vocalists. Pleasant is the word for the music Benedict dispenses.

For the most part, it features slow and medium tempo fox trots with the leader, a matinee idol type, handling most of the vocals at a piano mike.

Novelty vocals are handled by Benedict's brother, Richard, from the sax section, and Joe Wright, half of the brass section.

The saxes are tenors, with Bauer doubling on clarinet and bass clarinet and Benedict doubling on clarinet. All arrangements are by the leader.

Benedict, who in war years conducted service bands in St. Augustine and Philadelphia for the coast guard, has a good band for this type work and does a commendable job of playing the long ice show.

—jeg

Gets Music Award

New York—Mark Bucci, 24, New York City, has been awarded the Irving Berlin scholarship at the Juilliard School of Music. Bucci will receive a full four-year course.

—Henry M. Cole

ZIMMERMAN
MUSIC ENGRAVING and LITHOGRAPHING
ESTIMATES GLADLY FURNISHED
THE OTTO ZIMMERMAN & SON CO.,
CINCINNATI
Established 1876
OHIO

"LA VELLE" Custom-Built Mouthpieces

For ALL brass instruments. All types suitable for any class of work. We also feature SPECIAL MODELS used and endorsed by "DIZZY GILLESPIE"—"ROY ELDRIDGE"—"RANDY BROOKS"—"JACK TEAGARDEN"—"JUAN TIZOL"

and many other top men. Information mailed upon request.

RONALD H. LAVELLE

441 SIXTH AVE.
PITTSBURGH 19, PA.

The talents which produced the famous Reynolds Band Instruments have been applied unstintingly to the development of reed instruments. In the Reynolds Saxophone you have an instrument of musical perfection and brilliant performance.

F. A. REYNOLDS COMPANY, INC.
2845 PROSPECT AVENUE
CLEVELAND 15, OHIO
Division of Scherl & Roth, Inc.

Chicago

SWE
Yo
All

San F
Christmas
the last
lessons
much.
you clip
as high a
week pa
here.

3. You
motion to

Raf
year or s
Frankie L
ma club.

FRE
H
One o
factor
This fi
for te
clude
Box A

As the
tion, un
F.O.B. P
We

MALL DOTS
on edge of fin
board serve as
intonation gu
for students and
professionals.
is easier to lea
easier to play.

SWINGIN' THE GOLDEN GATE

You Can't Clip The Public All The Time—Just A Little

By RALPH J. GLEASON

San Francisco—The Bay area, except for a few weeks before Christmas, in general has been a very active spot for music during the last year. Clubs have folded, but others have started. A few lessons could be drawn: 1. You can't clip Joe Customer too much. 2. You can't make it unless you clip him some if talent comes as high as the \$3,500 and \$4,000-a-week packages that have been sold here.

3. You have to have good, solid promotion to put anything over now that money is a little tight.

The job that Tony Valerio and his partner Al Bramley did promoting the Jazz at the Philharmonic concert here will be a mark for local ops to shoot at for some time. They, incidentally, did the best promotional job any club ever got here a year or so back when they handled Frankie Laine's appearance at the Burma club.

Ralph



Red went back to L.A. and then returned December 17 with a four-piece outfit backing Howard Jeffries (Herb's brother) at the Lashio. Spot dropped its gay acts and went back to music and floor shows.

Red's group now has Jimmy Owens, drums; Peter Peterson, tenor, and Warren Bracken, piano, who played with Red in the Islands earlier this year. Band is set for six weeks.

At press time, plans were under way for a Frankie Laine concert and dance at the Oakland auditorium January 8 with a possibility of a date at the Edgewater in San Francisco also.

Al Forbes and Tommy Kahn announced they were bringing Duke Ellington to the Bay area for two appear-

"Got to play for the people," Red Calender said after scrapping his Pastel sextet following its short engagement at the Barbizon here.

Back a Jeffries

Red went back to L.A. and then returned December 17 with a four-piece outfit backing Howard Jeffries (Herb's brother) at the Lashio. Spot dropped its gay acts and went back to music and floor shows.

Red's group now has Jimmy Owens, drums; Peter Peterson, tenor, and Warren Bracken, piano, who played with Red in the Islands earlier this year. Band is set for six weeks.

At press time, plans were under way for a Frankie Laine concert and dance at the Oakland auditorium January 8 with a possibility of a date at the Edgewater in San Francisco also.

Al Forbes and Tommy Kahn announced they were bringing Duke Ellington to the Bay area for two appear-

FRETTED INSTRUMENT TEACHERS!

Here's extra money for you

One of world's largest fretted instrument factories is appointing teacher-agents. This firm has an interesting proposition for teachers with a following. Please include all information in first letter.

Box A-561, Down Beat, 203 North Wabash Ave., Chicago 1, Ill.



BASS PLAYERS — 20% Discount

As the designers and custom builders of the AMPEG BASS AMPLIFIER, conceded to be the finest bass amplifier on the market, listing at \$212.50, we are in the position, until further notice to offer a 20% CASH DISCOUNT on these bass amplifiers. F.O.B. PARK RIDGE, N.J.

We are also designers and custom builders of the Irvin Guitar Amplifier. Contact: — WILLIAM A. IRVIN — 61 FREMONT AVENUE PARK RIDGE 6-1580

use just 4 positions...
PLAY COMPLETE BASS RANGE!

New, lower priced KAY 5 STRING BASS

Added 5th string of this revolutionary new

Kay eliminates need for 5th, 6th and 7th positions...gives new richness to high tones, provides for much better intonation.

Dots on edge of fingerboard tell exactly where to finger each note.

Free method (written by Greig "Chubby" Jackson) teaches you how to play this

4-position way—easily, quickly. Best of all, the Standard Kay 5 String

Bass costs no more than a good "4 string!" See this new bass at any leading music store—today!

FOR FREE M-S
CIRCULAR, WRITE...



MUSICAL
INSTRUMENT
COMPANY,
CHICAGO 12,
ILLINOIS

SMALL DOTS
on edge of finger-
board serve as
intonation guides...
for students and
professionals. Make
less easier to learn,
easier to play.



Campus Units High Lights At U Of Iowa

By DRAKE MABRY

Iowa City, Iowa—Music on the campus of the State University of Iowa can reach into the realm of big business, with such bands as Stan Kenton, Horace Heidt, Gene Krupa, and Jimmy Dorsey. But the name bands are not the bright spots on campus—the 13 groups of musicians that make up various bands on campus share this distinction.

To give the students an idea of the music on campus, the Central Party committee and the local musicians' union have sponsored jointly the third annual *Carnival of Bands*, featuring all of the organized orks on campus.

At these annual affairs it is possible to hear everything from corn, through strictly commercial music, to bop, some good and some bad. These groups can be divided into three categories: big bands, small bands, and combos.

Meardon Out Front

In the big band field, Bill Meardon is out in front, although Nat Williams, a Ph.D. in music in his last school year, follows at a close second. Meardon's group at the last *Carnival* outshone any other on the stand.

Meardon's sax section is led by Meardon himself on alto, with Joe Glattley and Stan Van Osdol, tenors. Sam is the expressionist of the ork. He shows great thought in his rides, and generally is thought to be the best tenor man on the stand.

Milt Pomeroy holds down first trumpet

ances at the end of the month. Duke is slated for a concert in the San Francisco Opera House January 30 and the following night for a dance at the Oakland auditorium.

This is Ellington's first appearance here since his full-house concert more than 1½ years ago.

Jimmy Lyons' records-music quiz program, *Discs and Data*, tried as a one shot on KNBC early in December, drew such a good response that there's a good possibility the show may be on weekly by the time this reaches print.

BAY AREA FOG: Charles Brown now a Modern recording artist, separated from the Blazers, and they're rumored looking for another singer. . . . Victor records said to be interested in Saunders King's group on the basis of his Rhythm records sales. . . . Vernon Alley already has had two offers to record for national companies. . . . Tony Martin's Mercury disc of *I'll See You in My Dreams* leading local record sales. . . . Frank Padrone's E&F record shop's Sunday afternoon KWBR program has one of the highest listening audiences in the Bay area.

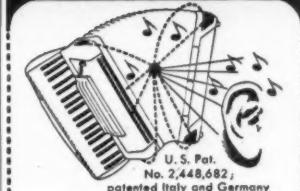
Pe Wee Crayton's southern tour has been postponed until the end of January. . . . Louis Armstrong due in this area next week, but at press time no one was set to present him. "Pops" has commitments in the northwest and will follow Louis Jordan in Vancouver in February. . . . Bull Moose Jackson may come out this way, at least his agent is trying to get some dates here. . . . Earl Watkins, Johnny Cooper, and Curtis Lowe at Club Sullivan. . . . Que Martin playing that fine tenor with Crayton at the New Orleans Swing club.

Hazel Due in S. F.

Hazel Scott booked for concert at the S. F. Opera House January 25. . . .

DIRECTONE DOMINATES THE ACCORDION MARKET

only two years after its introduction!



PANCORDION AND CRUCIANELLI ACCORDIONS

120-bass models as low as \$310.
Write for illustrated catalog.

PANCORDION, INC.

Robert Pansotti, Pres. Archie Pansotti, Vice-Pres.
38-10 29th St., Long Island City 1, N.Y.
Dealers supplied thru ERNEST DEFFNER
461 Eighth Avenue, New York 1, N.Y.



Nat Williams

pet and shares the rides with Johnny Beers. Beers is the screaming finale man, and Milt rolls along not unlike Joe Guy.

The rhythm section is led by bassist

No word yet on either the proposed Gene Norman or the Granz-Vaughan-Jacquet concerts or on the Charlie Ventura appearance. . . . Johnny Minton and his band now at the Favorite, while the Walter Mitchell trio plays across Fillmore street at the Havana.

Tony Martin and Jean Sablon currently carrying the heavy artillery in the battle of Nob Hill hotels. . . . Norval Knight is still at the Palace hotel. If you're not careful, you might hear him on the air, too. . . . Ernie Andrews singing with the Andy Kirk band on their tour through here early in December. . . . Band played to poor houses, but then again it was one of those silent promotions. . . . John Jacquet, Illinois' brother, has the house band at Slim Jenkins in Oakland where Opal Tomlin is featured on piano.

Sam Landis trio at the Colony club in Oakland and Joe Alcorn at the Clef club. . . . Don & Cookie are at the Arabian Nights with the Hunter Grey trio in San Francisco's International Settlement. . . . Pat Patterson's band (Jerry Richardson now added on weekends) is now in its 12th month at the House of Blue Lights. . . . Wyatt Reuter has a trio at the Bandbox in Redwood City.

Like Hotcakes

Amos Milburn's *Bevildered* sold 4,500 copies in ten days here which more or less means "like hotcakes." . . . Many artists appearing in the Bay area played Christmas benefits at local veterans hospitals. Those appearing included Tony Martin, Phil Ford, Patsy Parker, Charlie Aaron, the Razzell Brothers, Kenny Burt trio, and Walt Roesner's orchestra.

Joe Lutcher played Tapper's inn, Richmond, December 19. . . . Jimmy McCracken now at the Dipsee Doodle in Richmond.

John Bur-Ton brings Louis Jordan back to the Oakland auditorium February 6 with an L.A. date the next night. . . . Louis' twin dates, December 25-26, in Oakland, were killers. . . . Eddie Burns re-elected business agent for local 6 by better than 300 votes.

Jim Liek and drummer Bill Redman, both extremely capable. The band is composed of four saxes, three trumpets, three trombones, and rhythm. They feature a regular book, with Meardon, Van Osdol, and Pomeroy adding some of their own arranging tricks.

Nat Williams' is the other big band which keeps them pouring into the dance halls. Williams is the showman of the group and plays piano. If it were not for him, the group would be just mediocre.

Sloan Big Gun

Chuck Sloan leads the trumpet section. Chuck, a good bandman and musician, is the big gun of the ork along with Jack Davis, Hodges-type alto man, who must own every available Duke Ellington platter. Fred Eyles is featured pianist and goes over well.

Not much is worthy of note among the smaller bands because most of the music is in a strictly commercial vein. Two or three of the bands are of better than average caliber. Dick Tripp features a seven-piece job, with three saxes, trumpet, and rhythm; Tripp on trumpet and Jim Conrad blowing a mean tenor.

Tom Richards has taken over the old Jimmy Russell ork of 1946 and featured three trombones, sax, trumpet, and rhythm. The idea seems to be to have the trombones take the place of a sax section. They create an interesting effect, mainly because of the Bill Harris blowings of Richards and Russell.

Others taking turns in the small ork presentation—Jay Wieder, Paul Pearson, Kenny Lathan, and John Durham, the latter the best of these four. Durham is featured on alto and vocals.

Combos Entertaining

At the *Carnival*, the combos all were entertaining, and two seemed to be outstanding. Better of these two was the Gregg Franswa quintet. Improvisation seemed to be the rule. Franswa plays trumpet and sings; Tom Richards plays boppish trombone; Bill Redman, Meardon's ace drummer, gives out with some nice backing, and Mich Southwell is a standout on piano.

Mich is a great piano man, the best on campus and a joy to hear if you can get him away from his longhair composing long enough.

The Savoy orchestra is the second of the best. This group is made up of a portion of the old Larry Barrett ork, and seems to glory in bop. Tom Caceri is featured on trumpet; Sandy Sandhorst, drums, and Grant Eastham sings the commercial vocals. Two saxes and a piano round out the group.

Leo Cortimiglia's piano playing is the only good thing about his outfit, which also consists of vibes, bass, and clarinet. Ginny Williamson tossed together a group that features trumpet, piano, and drums. Ginny handles the vocals of the group, which is almost every number.

New York—A weekly record review party, sponsored by the *Herald Tribune*, has been inaugurated as a regular Saturday afternoon feature at the newspaper's auditorium. Catering to high school students, the sessions feature top new records for criticism by the assemblage.

Platters are spun by visiting disc jockeys who act as emcees. Prominent guest stars also join in. Vic Damone, Duke Ellington, Peter Lind Hayes, Connie Haines, Stan Kenton, and June Christy already have appeared.

"Chicago's First Modern School of Percussion"

BOBBY CHRISTIAN School of Percussion

Kimball Bldg., Suite 1413 Wabash Ave. & Jackson Blvd. Webster 9-2993

"Featuring America's Outstanding Teachers"

. . . the most progressive and prominent school in all America—endorsed by the greatest drummers and musicians alike.

DRUMS—TYMPANI—VIBAPHONE—XYLOPHONE—MARIMBA Bop, Bongos, Chimes, Bells, and all phases of Percussion instruments.

COACHING: Radio, Theatre, Classical & South American Percussion, Conducting, Harmony, Theory and Arranging

Bobby Christian, Dir.

Frank Rullo, Asst. Dir.

Register early for the Mid-Semester. Registration period is from Jan. 8 to 28.

Private instructions begin Feb. 1, 1949.

THE BOBBY CHRISTIAN SCHOOL OF PERCUSSION

Suite 1413 Kimball Bldg., Wabash at Jackson, Chicago, Ill.

Without obligation, please send me complete information on BOBBY CHRISTIAN SOLO STUDIES and information on Drum courses, etc.

Name _____

Address _____

City _____ State _____

HOLLYWOOD TELE-SCOPE

Filmland TV Men Plunge Heavily On Telemovies

By HAL HOLLY

Hollywood—Despite the fact that, up to press time, the AFM's James Petrillo had given no indication as to terms and conditions under which musicians would be granted permission to record music for films designed specifically for the television market, scads of firms were joining those already in the business of turning out 16 mm. telemovies.

Unlike the standard motion picture business, this new industry probably will not be centered almost wholly in this city, but because the talent, the know-how, the money, and the inclination are here in larger quantities than anywhere else, there is little doubt that Hollywood will be the hub.

Form Telefilm Academy

Unlike leaders of the theater movie business, who were relatively a long time in seeing the advantages to be gained from co-operative efforts to advance their profession, the telemovie men already have got together and formed two associations modeled after counterparts in their parent industry.

One is the Academy of Television Arts and Sciences, purpose of which will be to push development of the artistic and entertainment values in tele-movies.

On January 25 the ATAS will present its first award, to go to the producer of the best 16 mm. picture turned out for television in 1948.

The other association, composed largely of operators of the same firms, is known as the Association of Film Producers for Television.

Labor Problem Concern

This organization will concern itself with the labor problems, legal matters, and other business puzzles which will have to be unraveled from time to time.

Detroit Musicians Sandwich In A Little Jazz As Video Debuts

Detroit—Television bowed in this month with some of the better Detroit studio jazzmen featured on a 15-minute, three-night-a-week program over WWJ-TV. Joe Lucas, trumpet; Earl Strewski, tenor; Stan Sabowski, bass; George Rose, guitar; Murray Sokoloff, drums, and Wayne Herdell, who does most of the arranging, piano, comprise the personnel. Group, called the Swingers, is well-rehearsed, relaxed, and manages to include a little jazz in the so-necessary commercial material.

Also signed up for video on WXYZ is the Gee Cee trio, versatile group now at Cafe Burgundy. George Corsi, leader, plays guitar with Johnny Adamo, accordion, and Red Calloway, vibes. Adamo can switch to bass, plays good piano, and Calloway doubles on piano and bass and turns in a creditable job on trumpet.

9,000 Hear Armstrong

A crowd of 9,000 heard Louis Armstrong and crew after the Lawrence Tech—Carnegie Tech basketball game. Since the crowd was primarily students, the show, which included Ethel Waters, was well-received.

But for the sincere follower who came to hear Armstrong, Teagarden, and Hines in their infrequent visits, it was disappointing. Not that they weren't superb as usual, but for a group of jazz greats such as these to repeat continually the same material after more than a year on the road—that's not only poor taste but also bad business.

No avid fan, recollecting Rosetta days, could sit through Earl Hines' mugging, tired Boogie on the St. Louis Blues and still come back for more.

The Michigan Juke Box association will sponsor another Hit Tune Party for teen-agers in January, this time at the Bowery. Disc jockeys Warren Kelley and Fran Petray from WJR, and WJLB's Todd Purse will augment the entertainment for the Sunday afternoon

CLARINET PLAYERS



U.S. Pat. 2411692
Can. Pat. 443301
Other Pat. Pending

Exclusive features
eliminates "chokes," afford greater tone and range with less effort. It's really "Free Tone." The original. Cannot legally be copied. Available soon. Watch for announcement.

JOSEPH MURANO
Box 2922, Ste. B. Youngstown, Ohio

AL PORCINO
featured with Gene Krupa
is a trumpet student of
CHARLES COLIN

Write, Wire or Phone for Information
111-C W. 40 St., New York City
Telephone: Circle 6-8167

Keep Jug Warm And Moving



Syracuse—Behind the bar, and in the jug (the Brown Jug nitery) are guitarist Carl Mano, bassist Norm Colman, and accordionist Paul Firenze. It's Firenze's trio, and according to the *Beat's* Syracuse correspondent, the outstanding local group in the town.

Firenze Combo Gives Syracuse Top Local Unit

Syracuse—Sixteen months in the jug is quite a long stretch if you're serving time. But the jug in this case is Syracuse's Brown Jug nitery, and the serving is good music by the Paul Firenze trio.

There have been few times in the past two decades when this city could boast a top local outfit, but the Firenze threesome is such a unit.

Transformation

A little more than a year ago, the Brown Jug was just another tavern with mediocre entertainment. Then Firenze returned from a three-month stand at the Miramar hotel in Santa Monica.

He formed his trio and landed the Jug job, staying there until now.

Firenze is an accordionist of rare technique, excellent taste, and, at times, a subtlety which goes over the heads of average listeners.

But he is a businessman and crowd-pleaser. He plays what the customers request and what they like, whether it's *Toy Trumpet*, *Four-Leaf Clover*, or *Mama Ines*.

Not infrequently are they asked to play their rapid *How High The Moon* or give a little mild bop.

Bassist Norm Colman is probably the best known of the three, nationally. Colman preceded Eddie Safranski in the Stan Kenton rhythm section. After the war, he joined Sonny Dunham's band.

When Vido Musso took over for Kenton during his recent illness, Norm was called to fill the spot left by Safranski.

Guitarist on Air

Guitarist Carl Mano, one of the top men in this vicinity, has been in radio work here for many years and is still a member of the WFBL *Musical Clock* group. Carl enjoys playing bop and does a neat job of it.

Besides holding forth at the B. J., the trio adds a piano, and vocalist June Gardner (Mrs. Firenze) to do a half-hour air shot on WFBL, Sundays, 1:30-2 p.m. June is also a member of the *Musical Clock* gang.

—Frank Fancher

Down Beat covers the music news from coast to coast.



STRIKE THE RIGHT CHORD

You'll be right in tune with a Wilfred Hand-painted Original Necktie in your wardrobe. Beautiful assortment of gorgeous patterns to choose from on silk or rayon. State color and choice of motif when ordering.

Only \$5.00 Prepaid

Your favorite pet or subject faithfully reproduced—send photo.

Only \$4.50 Prepaid

WILFRED STUDIOS
1501 Main Street Springfield, Mass.

Names Given Brushoff As Biz Stinks

Flint, Mich.—Michigan's largest ballroom, the IMA auditorium, continues to hold down operating costs by booking seminames and almost-unknowns. November's attractions included Lucky Millinder, Lowry Clark, Brahm Ward, and Ray Gorrell. Latter has played the Thanksgiving dance at the IMA every year for the past 14 years.

Horace Heidt's trained troupe entertained in the middle of the month and Vaughn Monroe gave 'em a show to wind up the month. Attendance at the dance dates, already low, hasn't been hurt noticeably by use of lesser known bands.

—Lou Cramton

BUM LIP?

THEN THIS IS FOR YOU!

THOUSANDS OF BRASS MEN HAVING EVERY ADVANTAGE AND WHO USE THE ADVANTAGE WISELY, FAIL TO DEVELOP EMBOUCHURE STRENGTH—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

HARRY JACOBS

2943 Washington Boulevard Chicago, Illinois

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS ESTIMATES GLADLY FURNISHED • ANY PUBLISHER OUR REFERENCE

Kayner

CHICAGO 12, ILLINOIS

ONE HOUR SERVICE

Orchestrations, Orkelettes, Sheet Music and latest Be-Bop Arrangements. Mailed to you one hour after order is received. Fastest service in the world.

Write for Free Booklet

EMPIRE MUSIC SUPPLY 1545 BROADWAY NEW YORK 19, N.Y.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE—LOS ANGELES, CALIFORNIA—Write for Catalog

Read The BEAT
Subscribe To The BEAT
DELIVERED TO YOUR DOOR AT
LESS THAN NEWSSTAND PRICE

Magafies Are Available

Keep Your 1948 Files

Complete And Compact

Priced at Cost

30c Each

DOWN BEAT

203 N. Wabash

Chicago 1, Ill.

Please enter my DOWN BEAT subscription for:

1 yr. (26 Issues) \$5

2 yrs. (52 Issues) \$8

3 yrs. (78 Issues) \$11

Magafie 30c

Name _____

Street & No. _____

City _____ State _____

1-14-49



*Thanks
everyone!*

For selecting me as your
No. 1 Girl Singer in
the Down Beat Poll
and for making possible
the following 1948
Smash Engagements:

| | |
|-----------------------------|--------------|
| STRAND THEATRE | New York |
| CHICAGO THEATRE | Chicago |
| BLUE NOTE | Chicago |
| COPA CLUB | Pittsburgh |
| FOREST PARK HOTEL | St. Louis |
| CHANTICLEER | Baltimore |
| THE BOWERY | Detroit |
| CIRO'S | Philadelphia |
| CARNEGIE HALL | New York |
| CLIQUE CLUB | New York |

Sarah VAUGHAN

Personal Management—
GEORGE TREADWELL

Publicity—
JIM McCARTHY

Chicago, January 14, 1949



COMBO JAZZ

An Album of Modern Jazz

(Be-bop)

From Dixieland to Be-bop
Boppin' the Blues
Jumpin' for Jane
One Step Down, Please
Royal Roost
Epistrophe
Cubana Be
Cubana Bop

Album rating—J J J

Obviously each record in this album is not uniformly excellent as an overall four-note rating technically would indicate, but there is much fine jazz here and not a side that would be considered mediocre. A cursory glance at the titles might lead one to believe that this was a sort of "evolution of bop" album.

Though it might be so considered in one sense since the opening side has a smattering of two-beat as an example of where jazz has been, and the final sides are Afro-Cuban in character as a further example of where it is going, it actually is merely a collection of different boppers and the styles they produced.

The first record is performed by Lucky Thompson and a seven-man group including Neal Hefti, Benny Carter, Dodo Marmarosa, and Barney Kessel. *Dixieland* has only a suggestion of two-beat in the opening chorus in which Hefti plays a boppish trumpet solo over a tongue-in-cheek background.

Then there are piano, guitar, and tenor solos plus a double ending tossed in, no doubt, to reaffirm the satirical intent. *Blues*, the flip side, makes no pretense of being anything but a heads-down jam session and is one of the best sides, if not the best.

Dodo and Lucky, who seem to have a stimulating effect on one another no matter where the session, play superbly, particularly through Lucky's five-in-a-row, even though they disagree briefly on the chord pattern in No. 4.

Jane and *Step* are Coleman Hawkins sides with a personnel that largely includes young boppers of the Fats Navarro, Max Roach school. Both open with bop unison ensembles and have a satisfying number of good instrumental choruses with the honors going to the Hawk and Fats on both sides plus good J. J. Johnson trombone on *Jane*.

Dizzy's old drummer, Kenny Clarke, was in charge of the subsequent two sides which are good but not quite up, perhaps, to the rest of the album. His group is made up of men he got together back in 1946 for the French jazz authority, Delaunay, who recorded the group for sides which were to have been released in France.

Navarro answering to the name of "Theodore" is on these sides, too, and plays wonderfully, especially in his follow-up chorus on *Roost*. The final sides are two of the Afro-Cuban scores which Diz introduced last year at Carnegie Hall to show the blend of American jazz and Latin rhythms and are the only sides actually out of place in being listed under *Combo Jazz*.

Both sides feature the unique rhythm patterns of the late Chano Pozo who, along with Diz, stars on both sides. The *Be* side is largely band work with Diz doing the only soloing to speak of. His final chorus, incidentally, is unparalleled. *Bop* is more or less a continuation of the "A" side and those who never will see the amazing Gonzales will be intrigued with his self-accompanied, weird chanting which takes up half the grooves.

The final chorus is a little too involved, even for arranged bop, and is sloppily performed toward the end. The young (25) Cincinnatian, George Russell, who wrote this work, however, has a future to be envied if this can be accepted as an accurate portent.

Leonard Feather, who produced the album, wrote the notes and even contributed one of the arrangements (*Jane*), has coaxed some first-rate, exception-

Symbol Key

- J J J Tops
- J J Tasty
- J Tepid
- J Tedium

ally well-performed bop out of the multifarious musicians who made the sides which is something of a trick considering the dependence that good performance in such works has on inspiration. (Victor album P-226.)

Hank D'Amico

J J Anything for You
J J Let's Fall in Love

One of our favorite clarinet men is now doing things for MGM that range from small to big band instrumentalism, and with a little less commercialism and a spot more of jazz, both these would have been interesting sides. *Anything* is the sextet side with an opening fairly straight chorus by D'Amico, good Buddy Weid piano, and fair tenor and trumpet. *Love* is a big band, four-four swing side with some pleasing phrases but too much studio atmosphere. (MGM 10325.)

Earl Hines

J J Sweet Honey Baby
J J Midnight in New Orleans

The Fatha' made these sides in Chicago last year, but they're poorly recorded which is something of a pity since there is quite a little of Hines' trumpeting piano style on both sides that is eareworthy.

Honey is a straight instrumental, mostly piano. *Orleans* is for big band with a vocal by Johnny Hartman, but the soupy, pseudo-blues quality of the tune is too much of a handicap. (MGM 10329.)

Bob Anderson's Oshkosh Serenaders

J J September in the Rain
J J I'm Gonna Sit Right Down and Write Myself a Letter

The best two-beat band in the world usually sounds unattractive to these ears on what was intended to be a sweet ballad, and the "Serenaders" are no exception.

Better they should stick to happy jazz as, for instance, *Letter* which has fast-stepping ensemble and solos by Joe Rushton, Anderson, and Gil Bowers. Also on the date (July 6, 1946): Warren Smith, Phil Stevens, Nick Fatool. (Jump 17.)

Don Byas

J J These Foolish Things
J J I Surrender

One of the very satisfying features of Dial's solo records is that all else is subordinated to the business of letting the cash customer get his fill of the guy he came to hear. *Things* illustrates Byas' devotion to the Hawkins style of invention—at least at the time this was cut—and he gets in a chorus and a half of pretty notes and pretty inflections.

Can't Be Too Sure Of This Biz



New York—Even with the recording ban over, cautious Como keeps in practice. Here making futile stab at the scalp of *Beat* staffer Jack Egan, Perry is watched closely by next customer, publisher Glenn Burrs. Photo by Otto Hess, was taken when Como recorded for Victor the day the ban was lifted.

On the half-metered *Dear*, Tyree Glenn and Billy Taylor have brief respective tram and piano solos between the Byas. (Dial 751.)

James Moody and His Bop Men

J J The Fuller Bop Man
J J Tropicana

With a two-trumpet (Dave Burns, Elmon Wright), tenor (Moody), alto (Ernie Henry), and baritone (Cecil Payne) plus rhythm combination, *Fuller* is a better title than it is bop. It's a blues with only fair tenor, trumpet, and alto solos and not much kick.

Tropicana, however, with the addition of Dizzy's favorite rhythm man, Chano Pozo on bongos, is a very interesting Afro-Cuban bopper with a beat and listenable, nonfrenetic tenor, piano, and trumpet. Reproduction on both sides is not good. (Blue Note 553.)

Erroll Garner

J J Fantasy (Frankie & Johnny)
J J Play, Piano, Play

Garner runs from extreme modernism to cute affection in *Fantasy* which is only a so-so side. *Play* with a constant boom-chickin' left hand should have been a dull side, but the idea that the right hand get across make it another worthwhile Garner to garner. Both are rhythmic piano solos, and the recording from a date in mid-1947 is fine. (Dial 1026.)

Dodo Marmarosa Trio

J J Trade Winds
J J Bopmatism

Like some of the recently reviewed Dials which were commented upon in previous years, this and two or three others in this issue are worthy of re-evaluation. *Winds* is either a missprint or just another name for *You Go to My Head* and it is a first-class example of Dodo's astute handling of ballads in modern but not uncommercial manner. *Bopmatism* is just jam. (Dial 752.)

Tommy Dorsey

J J T.D.'s Boogie Woogie

A sequel to the original *Boogie Woogie* of Tommy's which died a natural death and was then resurrected to become horribly popular is too grim to contemplate. But fortunately this comfortable, swing band arrangement by Deane Kincaide is no such thing and in addition to being a better than average four-beat score has good solos by Charlie Shavers, trumpet; Paul Smith, piano, and Corky Corcoran, tenor.

Pete Daily's Chicagoans

J J When the War Breaks Out in Mexico

J J Circus Slide

Only a soft spot in our hearts for the Chicago style two-beating of Pete and his boys keeps this disc from being relegated to the *Novelty* classification, for both are that, baldly, in fact.

The second line to *When the War Breaks Out in Mexico* is "I'm going to go to Montreal" which, like its predecessor, makes it a funnier title than it is a side. *War* has a quartet vocal and some raggy piano. *Slide* is a fast circus march with N. O. overtones. (Capitol 15315.)

Art Van Damme Quintet

J J The Man I Love

J J I Know That You Know

A follow-up to the recently issued *Cocktail Capers* album and every bit as good as most of the material therein. In case you didn't see the review, the Van Dammes are accordion, vibes, guitar, bass, and drums, and the light but tremendously effective brand of jazz that they create is far more than cocktail music.

Love is pretty much straight jam with the exception of odd bits here and there and a boppish ensemble eight at the end. *Know* is more arranged and has wonderful vibes and accordion. (Capitol 15322.)

Nappy Lamare's Levee Loungers

J J Come Back, Sweet Papa

J J Here Comes Your Pappy

Nappy's personnel includes many a familiar face around Capitol: Eddie Miller, Matty Matlock, Doc Rando, Ray Bauduc, Artie Shapiro, and company as well as a seldom seen face or two, in these Hollywood two-beaters, like trumpeter John Best. *Sweet* is instrumental with unexciting Matlock clarinet and Lou McGarity tram though Eddie Miller's tenor effort is

Points to Remember

• FAMOUS FOR THEIR SHOULDERED SHAPE •

Acton's TAPER-TONE Needles

The Taper-Tone is shaped to catch all the tonal beauty of your records. The distinctive "shoulder" of this high-fidelity steel needle means added tone . . . reproduced with fullness and naturalness. And as your records spin, Taper-Tone's taper-smooth point "tiptoes" in the record groove with hardly any surface noise or scratch. Because Taper-Tone is a precision-made ten play needle, it saves your records and saves your money! Try Taper-Tones today.

A Product of

Bagshaw

Famous for Fine Needles Since 1892

H. W. ACTON CO., INC. 370 Seventh Avenue, New York 1, N. Y.

New Rhythm Airs for Small Orchestra

Modern Orchestrations of America's Best Standard Hits Expertly Arranged for Small Combinations!

Instrumentation 3 Saxophones • Trumpet • Trombone
Piano • Bass (with guitar chords) • Drums

Scored by Will Hudson

BIM BAM BUM (Bright Rhumba)

HONEY

OYE NEGRA (Bright Rhumba)

MOONLIGHT AND ROSES

CAE CAE (Samba)

WALTER WINCHELL RHUMBA

LINDA MUJER (Bright Rhumba)

List Price 60¢ each

THE BIG 3 MUSIC CORPORATION • 270 SEVENTH AVENUE, NEW YORK 10, N.Y.
Sales Agent for Robbins Music Corporation • Leo Feist, Inc. • Miller Music Corporation

MUSICIAN'S HEADQUARTERS
IN NEW YORK IS . . .

BECAUSE — we're authorized agents for

SELMER
Yamaha
PIPHONE
SLINGERLAND
WFL
Repair work by specialists
PHIL SAPIENZA (Woodwinds)
JACK WOLF (Percussion)

LUDWIG & LUDWIG

Kathy Goodman's MUSICAL INSTRUMENT EXCHANGE, INC.

RECORD REVIEWS

DOWN BEAT

fluid and relaxed *à la* the old Crosby days. *Pappy* is a vocal for Nappy, and the band with incidental solos between. (Capitol 15325.)

Les Paul

Caravan
The Swiss Woodpecker

Caravan is no better or worse than any of the other of Les' trick guitar recordings for Capitol wherein successive voices of his guitar are added by dubbing and speeded up in some cases by the transition from 33 to 78 R.P.M.s. But the *Woodpecker* deal is full of chaklets, corn, and not even a tongue in cheek. (Capitol 15313.)

McGhee-Navarro Boopster

Double Talk (Parts 1 and 2) Other than piano and alto solos at the beginning of side two, this is entirely for trumpet men. McGhee and the dexterous Fats open it with a unison chorus, then go into a bop duet, then switch choruses up to a chase at the end.

Since McGhee reverts to the upper regions only occasionally on these sides and, in addition, plays better than he has on most current releases, it is sometimes surprisingly difficult to tell who is playing what chorus. It's a safe guess, however, that Navarro plays the first solo chorus, and it will bear out the feeling of many boppists that this

great trumpet man is the equal or superior of most of the finest modern musicians.

The flow and freshness of his solo work is really a thing of beauty. He rarely misses, almost never fails in a blank moment with something obvious, and his creative ability is phenomenal. The fact that McGhee, who can play good and bad in the same evening, keeps up with the pace that Fats sets is truly a tribute to his ability, too.

There is no screaming on these sides, no smearing and few high ones—just marvelously facile improvising by a couple of good brass men. (Blue Note 557.)

BAND JAZZ

Duke Ellington

Sultry Serenade
Do Nothing 'til You Hear from Me

Sultry is one of the group of instrumental Ellingtonia that the Duke has used at his concerts to spot various soloists. In this case it's the welcome tromboning of Lawrence Brown, who has almost two full choruses, the first of which is backed by some elegant sax figures.

Follows one of those light, rhythmic Ellington ensembles and some Hodges

alto. *Nothing* is the type of ballad that Al Hibbler sings so well. And he proceeds to do so hereon, between the plunger trumpet and high trombone bits. (Columbia 38363.)

DANCE

Tex Beneke

Bye Bye Blues
Congratulations

Blues is a pleasantly pretty side, opening with Millerish clary-on-saxes and even a Hackett-like trumpet to complete the illusion. Follows reeds, ensemble, brass, and so on.

Beneke's breathy tenor in front of his fiddle section is the tastiest thing he's done personally in some time. Garry Stevens and the Serenaders sing the flip-over, a slow ballad written in part by Paul Weston. (Victor 20-3237.)

Johnny Long

Sweet Sue

Either this is some new gimmick in anticipation of a heavy play at the juke or the pressman got bollixed up with our copy. *Sweet Sue* is on both sides—same arrangement, same master. It's another of those *Shanty* novelties of Long's with unison band vocal, followed by a unison-phrased chorus instrumentally, then saxes and a vocal out. (Signature 15243.)

Tiny Hill

For Auld Lang Syne
Doodle Dee Doo

Syne is for the bar trade on New Year's eve with moist vocal by Erwin Bendel. *Doodle* is the old Kassel-Stitzel novelty, and Tiny bellows it lustily and with apparent relish. (Columbia 38048.)

The Brazilians

Jucatada
Nao Choro

The Brazilians are a small group of Cuban cats—the ones who participated in Peggy Lee's *Manana*. *Jucatada* is a flashy samba, and whoever plays the single string guitar does it exceptionally well. *Choro*, another original by Nestor Amoral, is a little mixed up and not so entertaining. (Capitol 15324.)

Claude Thornhill

Lady of the Evening
Someday I'll Find You
Love Tales
Memory of an Island
That Old Feeling
How Am I to Know?
When You Wore a Tulip
Coquette

Latest Big Albums

FREE
(1) DIVIDEND WITH EACH ORDER OVER \$5
(2) PACKAGE NEEDLES WITH EVERY ORDER
FREE

| Dizzy | |
|-----------------------------|-------|
| Algo Bueno | \$.79 |
| Cool Breeze | \$.79 |
| Stay On It | \$.79 |
| Ow | \$.79 |
| Good Hair | \$.79 |
| Can't Get Started | \$.79 |
| Salt Peanuts | \$.79 |
| Our Delight | \$.79 |
| Round About Midnight | 1.05 |
| Diggin' for Dixie | 1.05 |
| Confirmation | 1.05 |
| Dreams of You | \$.79 |
| Bird | |
| Takin' Off | \$.79 |
| 20th Century Blues | 1.05 |
| Bongo Pop | 1.05 |
| Parkers Mood | 1.05 |
| Milestones | 1.05 |
| Flight in Tunisia | 1.05 |
| Ko Ko | 1.05 |
| Tiny's Tempo | 1.05 |
| Now's the Time | 1.05 |
| Lover Man | 1.05 |
| Don't Blame Me | 1.05 |
| Moose the Mook | 1.05 |
| Relaxin' at Camarillo | 1.05 |
| Stupendous | 1.05 |
| Bird Lore | 1.05 |
| Bird's Nest | 1.05 |
| Carving the Bird | 1.05 |
| After You're Gone | 1.05 |
| Buzzy | 1.05 |
| Dixie and Bird | |
| Mean to Me (vocal Sarah) | \$.79 |
| End of the Sun (Sarah) | \$.79 |
| EF Blues | \$.79 |
| That's the Blues | 1.35 |
| Sweet Georgia Brown | 1.35 |
| Congo Blues (with Flip) | 1.40 |
| Slam Slam Blues (w. Flip) | 1.60 |
| Woody Herman | |
| Everywhere (feat. Harris) | \$.79 |
| Four Brothers | \$.79 |
| Keen and Peachy | \$.79 |
| My Pal Gonzalez | \$.79 |
| Basie's Basement | \$.79 |
| Bijou | \$.79 |
| Apple Honey | \$.79 |
| Northwest Passage | \$.79 |
| Charlie Ventura | |
| Let's Jump for Rita | 1.05 |
| I'm Forever Blowing Bubbles | 1.05 |
| East of Suez | 1.05 |
| Euphoria | 1.05 |
| Synthesis (with Harris) | 1.05 |
| Dark Eyes (Krupa Trio) | 1.05 |
| Eleven Party (w. Winding) | 1.05 |
| Moon Nocturne (w. Hefti) | 1.05 |
| Charlie Comes On | 1.05 |
| C V Jam | 1.05 |
| I Surrender Dear | 1.05 |
| Ghost of a Chance | 1.05 |
| How High the Moon | 1.05 |
| Misirlou | 1.05 |
| Body and Soul—2 parts | 1.05 |
| Stomping at the Savoy | 1.35 |
| What Is This Thing | 1.57 |
| I'm in the Mood for Love | 1.57 |
| The Man I Love | 1.57 |
| Dodo Marmarosa | |
| Bopnights | \$.79 |
| Shuffle That | 1.05 |
| Boppin' the Blues | 1.05 |
| Tea for Two (Willie Smith) | 1.05 |
| Dodo's Bounce | 1.05 |
| Dodo's Blues | 1.05 |
| Mellow Mood | 1.05 |
| Dary Departs | 1.05 |
| Smooth Sailing | 1.05 |
| Errol Garner | |
| Frankie and Johnny | 1.05 |
| Lady Be Good | 1.05 |
| Trio | 1.05 |
| Sweet Lorraine | 1.05 |
| Yesterdays | 1.05 |
| Always | 1.05 |

Latest Big Albums

Bob Wilber's Wildcats

Bechet-Wilber's Wildcats

Armstrong Hot 5, Vol. 1, 2, each

Armstrong-Tengarden All-Stars

Bix Beiderbecke, Vol. 1; 2, each

Chicago Jazz—12 sides

New Orleans Revival—Bunk Ory

Claude Luter

Red Nichols, Vol. 1, 2...en. 3.94

Figaro's Albums

This is Jazz, 1-2-3...en. 3.94

Bob Wilber's Wildcats

Bechet-Wilber's Wildcats

Armstrong Hot 5, Vol. 1, 2, each

Armstrong-Tengarden All-Stars

Bix Beiderbecke, Vol. 1; 2, each

Chicago Jazz—12 sides

New Orleans Revival—Bunk Ory

Claude Luter

Red Nichols, Vol. 1, 2...en. 3.94

Figaro's Singles

Armstrong Hot 5; Butter & Egg Man

Armstrong Hot 5; King of Zulus

Armstrong Hot 5; Sweet Little Papa

Armstrong Hot 5; Jaz Lips

Armstrong Hot 5; Irish Black Bottom

Armstrong Hot 5; I'm Gonna Gitcha

Louis Blues 5; Texas Moon Blues

L. Armstrong; Peanut Vendor (imported)

Chi Rhythm Kings; Changes Made

J. Dodds; Sweep 'Em Clean

J. Dodds; Gatemouth

J. Dodds; Sweet Lorraine

Bud Jacobson; Clarinet Marmalade

Claude Luter; Wildcat Blues

Claude Luter; Tiger Rag

J. R. Morton; Billy Goat Stomper

J. R. Morton; My Little Dixie Home

State

C.O.D.

Prepaid Minimum Order—3 Records Add 50¢ for packing and shipping on prepaid orders

No C.O.D.'s overseas

Main Stem Record Shop 1693 Broadway New York 19, N. Y.

Please ship records:

Name.....

Address.....

City.....

State.....

I

ALONG THE LINE

DANNY FERGUSON
"Stylist of the Piano"
ORCHESTRA

12th Week
Hotel Washington-Yours
Shreveport, La.
Direction: MCA

"ALONG
THE LINE"

The new "Along The Line" columns on this page are limited to the professionals only at special professional rates.

Designed especially to keep your fans informed about you.

Bands, Combos and Singles, write now for information and special twelve month rates.

☆ ☆ ☆

ADVERTISING DEPARTMENT
DOWN BEAT
203 N. Wabash Avenue
Chicago 1, Ill.

A
Adrian, Mel (Pendulum) Massillon, O., ne
Allen, Barclay (Palmer House) Chicago, h
Anthony, Ray (Topper) Cincinnati, 1/21-
22, nc; (Kavakos) Washington, D. C.,
1/24-30, b
Argus (Roseland) NYC, Out 2/2, b
Arnas, Dezi (Strand) NYC, In 3/1, t

B
Bach, Will (On Tour) GAC
Bardo, Bill (Willard) Toledo, O., In 1/10,
h
Barnet, Charlie (Apollo) NYC, 1/21-27, t
Baron, Blue (Biltmore) NYC, h
Basie, Count (Royal) Baltimore, 1/14-20, t
Beckin, Denny (Rocket Club) Ft. Worth,
Out 1/30, nc
Bennet, Gardner (New Yorker) NYC,
Out 1/26, h
Beneke, Tex (Palladium) Hwd., Out 1/30,
h
Berkey, Bob (Claridge) Memphis, Out
1/13, h; (Music Bar) Omaha, In 1/25,
ne
Bishop, Billy (Lake Club) Springfield, Ill.,
Out 1/24, nc
Bischoff, Bobby (Crystal Inn) Bakersfield,
Calif., ne
Bothe, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (Beverly) New Orleans,
cc
Brennan, Morrey (Henry Grady) Atlanta,
h
Byers, Verne (Lakewood) Denver, Out
1/15, cc; (Rainbow) Denver, 1/14-5/15,
b

C
Calloway, Cab (Showboat) Milwaukee, Out
1/23, nc
Caro, Freddie (Sherry Frontenac) Miami,
h
Camp, Pupi (Saxony) Miami Beach, Out
3/3, h
Candullo, Joe (Mother Kelly's) Miami, ne
Carle, Frankie (Statler) NYC, Out 2/6, h
Carlyle, Lydie (London Chop House) De-
troit, ne
Chancy, Lou (Shady Nook) Selma, Ala., ne
Chase, Buddy (Mt. Royal) Montreal, h
Clinton, Larry (Penobury) Memphis, 1/31-
2/20, h
Coleman, Emil (Waldorf-Astoria) NYC,
Out 3/30, h
Courtney, Del (On Tour) GAC
Cross, Bob (On Tour) GAC
Cugat, Xavier (Copa Cabana) Miami
Beach, Out 1/23, nc

D
Darcy, Dave (Dallwood) Buffalo, b
Davis, Eddie (Larue) NYC, ne
De Carl, George (Sky Club) Chicago, ne
Deutsch, Emery (Ritz Carlton) NYC, h
Di Vito, Buddy (Martinique), Chicago, r
Dildine, Dick (Thunderbird) Las Vegas, h
Dolen, Bernie (Larue) NYC, ne
Donahue, Al (El Rancho) Sacramento,
Calif., Out 1/14, h
Dowdy, Jim (Fleisher-Wallack) Colum-
bus, O., Out 1/30, h
Dooley, Tommy (Strand) NYC, Out 1/15,
t
Drake, Charles (Westwood) Winona,
Minn., nc
Dunham, Sonny (Roseland) NYC, Out
1/26, b

E
Eberle, Ray (Roseland) NYC, 1/20-3/2, b
Ellington, Duke (Empire) Hwd., 2/1-21,
ne; (Million Dollar) L. A., 2/2-28, t;
(Blue Note) Chicago, 3/14-27, nc
Everette, Jack (Rainbow) Denver, Out
1/15, b

F
Farage, Joe (Yellow Jacket) Grand Rapids,
Mich., nc
Featherstone, Jimmy (Melody Mill) Chi-
cago, b
Flanagan, Jack (Sherman) Chicago, h
Flanagan, Eddie (St. Francis) San Fran-
cisco, h
Foster, Chuck (On Tour) GAC
Fotine, Larry (Arcadia) NYC, b

G
Garber, Jan (Baltimore) L. A., h
Gilbert, Johnny (On Tour) GAC
Gillespie, Dizzy (On Tour) MG
Gray, Chuncey (El Morocco) NYC, ne
Greco, Wayne (Casa Loma) St. Louis,
Out 1/20, nc; (Bill Green's) Pittsburgh,
1/21-2/10, nc

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 765 Fifth Avenue, NYC; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McC—McConkey Music Corp., 1619 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 8848 Sunset Blvd., Hwd.; WMA—William Morris Agency, 745 Fifth Ave., NYC.

H
Hampton, Lionel (On Tour) ABC
Harpes, Daryl (On Tour) GAC
Harris, Ken (Jung) New Orleans, h
Harrison, Cass (El Morocco) Charlotte,
N. C., ne
Hawkins, Erskine (On Tour) MG
Haynes, Carlton (El Rancho) Las Vegas,
Out 1/17, h
Haynes, Errol (Colgate Auditorium) Jersey City,
Out 6/27, b
Henderson, Skitch (Capitol) NYC, t
Herman, Woody (Blue Note) Chicago, Out
1/23, nc
Herman, Pete (5 O'Clock) Miami, nc
Hether, Buddy (On Tour) GAC
Howard, Alan (Aster) NYC, h
Howard, Eddie (Aragon) Chicago, Out
3/24, b
Hutton, Ina Ray (Last Frontier) Las
Vegas, Out 1/27, h

J
Jahns, Al (Dragon Grill) Corpus Christi,
nc
Johnson, Buddy (Apollo) NYC, 1/14-20, t
Jones, Spike (On Tour) MCA
Jugens, Dick (Clarendon) Berkeley, Calif.,
Out 1/30, h

K
Kassel, Art (On Tour) GAC
Kaye, Sammy (Copa Cabana) Miami, In
1/27-2/23, nc
King, Henry (On Tour) MCA
Knight, Andy (On Tour) ABC
Knight, Norval (Palace) San Francisco, h

L
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Rockwell) New Orleans,
Out 1/15, h
Lewis, Ted (Chez Paree) Chicago, Out
2/2, nc
Linale, Frank (Beachcomber) Miami, ne
Little, Austin (On Tour), GAC
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour) GAC

M
Martin, Freddy (Ambassador) L. A., Out
2/8, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Gaucho) Salt Lake
City, Out 1/14, ne
McCreary, Howard (Dunes) Pinehurst,
N. C., ne
McIntire, Hal (On Tour) GAC
McKinney, Ray (Paramount) NYC, t
McKissick, Maynard (On Tour) Allbrook-
Pumphrey

Menconi, Al (Boca Raton) Boca Raton,
Fla., Out 1/14, h
Millinder, Lucky (On Tour) MG

Mooney, Art (Meadebrook) Cedar Grove,
N. J., Out 2/6, h
Morales, Noro (China Doll) NYC, ne
Moreno, Buddy (Ansley) Atlanta, Ga., Out
2/12, h

Morgan, Russ (On Tour) ABC
Mueller, Duet (Dutch Mill) Pana, Ill., ne

N
Nagel, Freddy (Oh Henry) Willow Springs,
Ill., b
Niosi, Bert (Palais Royale) Toronto, b
Noelle, Leighton (Edgewater Beach) Chi-
cago, Out 1/18, h; (Casa Loma) St. Louis,
1/28-2/3, b

O
Olsen, George (On Tour) GAC
Overton, Al (Skyline) Billings, Mont., ne

P
Pablo, Don (Mickey's) Detroit, Out 1/23,
ne

Palmer, Jimmy (On Tour) GAC
Parrish, Charlie (La Conga) Berwyn, Md., ne

Peterson, Charlie (New Yorker) NYC, h
Pettis, Teddy (Ansley) Atlanta, Ga., ne
Powell, Teddy (La Boheme) Hollywood,
Fla., ne

Ragon, Don (Music Box) Omaha, 1/18-23,
b

Raymond, Mill (Sheraton) St. Louis, h
Reichman, Joe (Roosevelt) New Orleans,
Out 2/1, h

Rodriguez, Buddy (On Tour) WM

Rodriguez, Johnnie (House of Modern Mu-
sic & Art) Greenville, Tenn., ne
Rogera, Eddie (Last Frontier) Las Vegas,
In 1/28, h

Ruhl, Warney (Cleveland) Cleveland, Out
5/4, h

Ryan, Tommy (Commodore) NYC, h

S
Sacasa (Ciro's) Miami, Out 2/10, ne

Saunders, Red (De Liss) Chicago, ne

Scotti, William (Ambassador) NYC, h

Terry, H. H. (Eddie) (CPO) Pearl Harbor, Oahu,

thanks!



BILLY ECKSTINE

Late M-G-M Record Hits

BEWILDERED

FOOLS RUSH IN

I'M FALLING FOR YOU

NO ORCHIDS FOR MY LADY

BLUE MOON

MR. B'S BLUES

Currently-

EMPIRE ROOM

HOLLYWOOD

Opening Soon -

PARAMOUNT THEATRE

NEW YORK

Exclusive M-G-M RECORDING ARTIST

Personal Management MILTON EBBINS

Direction



WILLIAM MORRIS AGENCY, Inc.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

50c Extra for Box Service

Remittance Must Accompany Copy
(Count Name, Address, City, and State)Classified Deadline—16 Days
Prior to Date of Publication

CENSORSHIP

All advertising copy must pass the rigid censorship which has
constantly protected Down Beat readers from the unworthy.

HELP WANTED

MIDWEST TERRITORY COMMERCIAL BAND,
all chairs, sleeper bus, salary, Orech.
Leader, 2103 No. 18th St., Omaha, Neb.
Leader, 2103 No. 18th St., Omaha, Neb.**ORGANIZED ORCHESTRAS WANTED**.
Steady work in mid-west, 5000 contacts.
Established agency, Howard White Orchestra Service, Omaha, Nebraska.**WANTED DANCE MUSICIANS TERRITORY BAND**. Write, Don Strickland, 506 West 10th St., Mankato, Minn.

ARRANGEMENTS

10 HOT SOLOS—Star Dust, Margie, etc.
Plus 32-page course, "Hot Solo Writing,"
Complete \$1.50. Mention instrument,
Limited supply. TREBLE SALES, Lorain
1, Ohio.**SPECIALS FOR 5, 6, or 7 Brass, 5 Saxos,**
rhythm, send for list: Schindell, 5518 E.
Ave. M, Brooklyn, N. Y.**GREAT! Union Big Riffs**, to standards 3
parts, 50c. Trumpet, Sax, Piano, Write,
ALL STAR ARRANGER, Box 603,
Sharpville, Penna.**SONGWRITERS**: Piano parts for your
melodies. Orchestrations, Lead Sheets. JEF-
FREY WING—Arranger, A. F. of M.,
1674 Broadway, New York 19. Circle
5-8848.**ARRANGEMENTS**—Tailor made. Good modern
conception. John Ryerson, 1811 Ma-
rine Avenue, Evanston, Illinois.**SPECIALS**: Trombone, Trumpet, Tenor, rhythm,
Modern, voiced full. Free list.
ARRANGING SERVICE, 334 Monroe
Avenue, Rochester, New York.**SMALL COMBOS**, play pop tunes, voiced
for int., alto, tenor, rhythm. 3 for \$2.00.
VENETIAN SERVICE, 8 E. Fayette
St., Uniontown, Penna.**WRITE FOR FREE LIST** of Specials. Charlie
Price, Danville, Va.**SPECIAL ARRANGEMENTS**: Trumpet, Tenor,
Alto, rhythm. Full, three-way Harmony.
Free list. ARRANGING SERVICE,
334 Monroe Avenue, ROCHESTER, New
York.**PIANO-VOCAL** arranged from melody,
\$6.00. "Approvals" offered. Malcolm Lee,
314 Primrose, Syracuse 5, N. Y.**MUSIC PRINTED**—200 Professional copies
\$20.00—1000 Autographed copies in color
\$70.00—Recordings. URAB DB, 245 West
34 St., New York (Stamp Booklet).

AT LIBERTY

AVAILABLE FEB. 1, vocalist, trumpet-
Name experience. Prefer hotel or long
location, Baritone, 22, Neat, married and
sober. Box A-562, Down Beat, Chicago 1.**MALE VOCALIST**, Sight-read, semi-name
band experience, different style. Will
travel. Box A-564, Down Beat, Chicago 1.**TENOR SAX**: Semi-name, two years. Radio
Experience. Good section and Solo work.
Prefer road. Large Band or Combo. Age
27. Available Feb. 1. Minimum salary
\$125.00. Box A-563, Down Beat, Chicago 1.**PHONOGRAPH RECORDS****THESE RECORDS YOU WANT** are listed in
our Free catalog. Send postcard today.
THE RECORD CENTER, 2217 E. Mississippi,
Denver, Colorado.**FALKNER BROS. RECORDS**, 888 Columbus
Ave., Boston, Mass.**BLUE NOTE RECORDS**—the finest in Hot
Jazz, Blues, Stomps, Piano, Guitar Solos,
Dixieland—New Orleans, Swing and Be-
top combos. Books on jazz. Write for
catalog! BLUE NOTE RECORDS, 707
Lexington Ave., New York 21, N. Y.**BIGBOP AND SWING COLLECTORS**: Send
for mail order catalog: Parker, Gillespie,
Pres. Goodman, Ellington, Billie, Ken-
ton, Vaughan, Stitt, Jacquet, etc. JAZZ
RECORD CORNER, 782 Eighth Avenue,
NYC.**RECORDS FROM JUKE BOXES CHEAP**.
Catalog. PARAMOUNT, D-518 East Mar-
ket, Wilkes-Barre, Penna.**SEND FOR LIST**, E. Stoll, 5514 So. Asotin,
Tacoma, Washington.

FOR SALE

LEEDY VIBES, 3 octaves, used one year, ex-
cellent condition. Appraised \$325.00.
Sacrifice! Franklin Selbert, 20 18th St.,
So., Great Falls, Montana.**Draws Only 300**
Stockton, Calif.—Slim Gaillard's con-
cert at the Civic auditorium here Decem-
ber 20 drew a poor house. Fewer
than 300 showed up.**Concert** featured Slim's trio (Bam
Brown and Bobby Rose) with Erroll
Garner, Charlie Mingus, the Duke Martin
trio, Ted Herman's band, Johnny
Graves (College of the Pacific pianist),
and Al Caffey, Frisco tenor man.

CLASSIFIED ADS-NEWS

that this band in no way measures up
to any of those that Goodman has had
in the past, or the really topflight bands
now playing.Benny's own playing is a curious mix-
ture. When playing the ideas written for
him with the sextet or slow figures with
the band, he moves a little too ostentatiously
through elementary bop.But at an up tempo over an ad lib
solo of any length, he goes right back
to the essential Chicago style he always
has used, garnished by his usual
tremendous displays of technical ease.
The result is a little confused, to say
the least.On the night we heard it, almost
every one of the band's older scores
were beat off at slower tempos than
Goodman was accustomed to playing.
Raggedness in the trumpets, with the
second book occasionally being blown
sharp didn't help.Trombonists Eddie Bert and Milton
Bernhart, out of the Kenton band,
blow with the full, slightly hard sonority
that brass section always has used,
with the result that they overshadow
the trumpets.The reeds led by Mike Goldberg don't
have either the punch or the lightness
they should. This is possibly because
Goldberg, an ex-Banter tenor man, hasn't
got the feel yet again of leading a section.
They were loggy enough so as to
almost sound flat.The rhythm section is the worst of
fender, principally because of drummer
Sonny Igoe. A young, affable looking
musician, he seems to be strongly influ-
enced by Don Lamond and Buddy Rich.Unfortunately, however, his technique
and particularly his sense of rhythmic
surety isn't up to his imagination, with
the result he tries things he can't com-
plete and unsettles the section beat in
doing so. He attempts counterbeat ideas
that either don't mesh or aren't fin-
ished in time, with the result that there is
a perceptible faltering of the rhythm.Bassist Clyde Lombardi does his best
to hold him down, but there are times
when he presses too much himself. Not
much was heard from guitarist Frank
Beecher while I was there, but his
rhythm playing did seem stiff and unins-
pired.Pianist Buddy Greco is a vocal styl-
ist on the order of a male Vaughan
crossed with certain Colisms. He hasNew York—Writing about bands is
something like comparing football teams.
Whenever any of the interminable argu-
ments as to whether the Pitt teams of
the mid '30s could stop the Notre Dame
teams of today get started, they always
end up in a tangle of Scotch breath and
the clean autumn air.Unfortunately, even to the professional
sportswriters, football teams aren't just
a crew of 11 men to be examined
coldly and assessed for their supposedly
amateur abilities. A whole lot of extra-
neous considerations enter into the for-
mation of their evaluation.Fourteen years ago, a man who
dared murmur that the Casa Loma band
was not the most extraordinary thingin jazz would find the glaring faces of
a whole college generation daring him to
repeat that crack just once more.Even today, *Smoke Rings*, *For You*,
and *Casa Loma Stomp* will make a
number of recently bepanched and
tighter-corseted couples grow pensive,
reminding them of days when summer's
nights had a lyric quality exclusively
their own.That's the trouble which rides the
typewriter pecking out anything to do
with a name a decade old or more.
His name stands not only for the music
he's played, but also for all the memo-
ries associated with that name.Benny Goodman returned to the
dance band field proper last month
at the Hotel Syracuse, Syracuse, N.Y.,
to play for five days to a packed
house, crowds jammed deep once
more around the bandstand.When the band moved into *Don't Be
That Way*, played a little more slowly
than Benny used to beat off tempos,
there were appreciative grins from the
press and disc jockeys and murmurs of
"just like the old days" at the Manhattan
room. Isn't it wonderful to see
Benny in front of a full band again?"This reporter was no exception to the
general sentimentality. We remember
well driving 375 miles in one evening to
hear a couple of hours of a Goodman
one-niter in late 1935.But all our paunchy musings, Benny's
obvious happiness to be playing again,
and the amazing reports from the men
in the band that there hasn't been a
single instance of the unpredictable
Goodman one-niter can't hide the facta fast right hand, but an uncertain
left one, and there are times when
his changes could be more aptly
chosen.Tenor soloist Wardell Gray has been
highly touted for some time now. He
plays a pleasant bop tenor, but any of
the kids blowing the same horn in the
Herman band could give him an awful
run for his money over a whole even-
ing. Gray's playing canters at a nice,
even level, but for just that reason it
never seems to reach any appreciable
degree of musical emotion.The vocal group, led by Terry Swope,
works eagerly, occasionally has bad in-
tonation and rather dead phrasing.All of these may be dismissed as the
petty carpings attendant to the break-
ing-in of any new band. This may be
so, but we don't think so. This band
sounds slightly confused. We're not sure
that Goodman knows which direction
he wants it to go—at least it doesn't
sound that way.The highly touted bop arrangements
of arranger Chico O'Farrell are pleasant
Goodman-style arrangements with inter-
ludes of bop injected. But there is
nothing in the book which I heard is
which compares with Sauter's old dex-
terity with reeds, or the ability of a
Ralph Burns to build cumulative im-
pact.As yet this band has no real color
of its own nor anything new to present
musically. It's a reasonable hash of what
Goodman has done in the past backed
by the aura of his name.One strong thing in its favor is that
Goodman seems to want it to succeed,
is working hard, and not indulging in
some of the personal shenanigans that
have made it hard for musicians to
work for him in the past. The band
itself is eager, something Goodman
hasn't known since his great 1941 group.

Brooks Shifts

New York—Stella Brooks, last heard at
Le Perroquet, has opened for an in-
definite run at the Brevoort hotel.

Danelectro

• ACCORDION MICROPHONE
with volume & tone controls, extremely simple mounting. \$7.50• AMPLIFIERS for guitar, ac-
cordion. 6 models \$9.95 to \$19.00
VIBRAVOX models from \$19.00

THE DANELECTRO corp., 163 N.W. H.J.

VOCALISTS

SAVE on Arranging Bills. We carry
complete VOCAL ORCHESTRATIONS in
your key at 85¢ and \$1.00 each.

BANDS

All Popular & Standard Orches and Orkelets
at LOWEST prices. Same day Service.
\$1.00 deposit on C.O.D. Send for Vocal
or Dance Ork Catalogs—they're FREE!Sherwood Music Service
1585 BROADWAY NEW YORK, N.Y.

PIANO SECRETS!

52 SECRETS!—Runs, Fills, Breaks,
Tricks, Chord Symbols, etc. \$1.00
BE-BOP PIANO (3 full solos) \$1.00
52 INTROS (Big book—all styles) \$2.00
36 MODULATIONS (New folio) \$1.00
All are AUTHENTIC PROFESSIONAL styles
Money Back Guarantee. No C.O.D. ordersLEIGHTON GUPTILL (802)
345 Hudson St., New York, N.Y.

FRANKEL'S ENTERTAINERS' BULLETINS

contains band novelties,
parodies, monologues, diff. features
etc. \$1.00. Add 1.00 for subscription to
Encore Magazine, the entertainers' handbook. Box
Frankel, DB-1500 S. Halsted St., Chicago 23.

JAZZ PIANISTS

Now available... A complete set of
MODERN CHORDS to stream-line your
left hand: 6ths, 9ths, 11ths, 13ths, etc.
Valuable for all instrumentalists and ar-
rangements—Simplified chord spelling.
Price \$1.00. Rates for teachers.Alvin Morgan, Teacher of Modern Piano
127 West 16th St., New York 25, N.Y.

MAKE INSTRUMENTS LAST LONGER... with

HOLTON ELECTRIC OIL

Dependable lubricant reduces
wear... prevents corrosion... keeps valves responsive.Use the Electric Oil that matches
the high standards of the
HOLTON instrument line. Buy
it from your music dealer—
with Plain Cap with Drop Applicator

25¢ 30¢

FRANK HOLTON & CO.
ELKHORN, WISCONSIN

PIANO SECRETS!

Shows at a glance the piano keys to play,
when you follow directions. Shows how to
play all Major and Minor scales and 156
chords, also modulating, chime, popular,
and jazz chords and teaches every key. Teaches
notes, harmony, accompaniment, transposing,
and much more. Long study. MASTERMUSIC INDICATOR is a marvelous aid to
students, teachers, singers, accompanists,
etc. SEND NO MONEY—just mail name and
address. Scientific Indicator will be sent with
Stephen Foster Song Book and complete direc-
tions. COD only \$2.75 plus postage—no other
cost. Satisfaction or money back in 10 days
guaranteed. Write today.BROADWAY MUSIC CO.
Dept. 31, 4541 Broadway, Chicago 40, Ill.

How About PRESS CLIPPINGS

We maintain a special Entertainment and
Radio Department. Inquiries Solicited...ROMEIKE NEW YORK CITY
220 W. 19th STREET

MUSICAL PERSONALIZED STATIONERY

Beautifully printed in TWO colors with
name and Photo-Cut of any musical instru-
ment. 100 Letterheads, 100 Envelopes. Both
\$2.00 POSTPAID. Highest grade Bond paper.
A rare value. Stamps Accepted.

POPULAR DANCE ORCHESTRATIONS

These are Back numbers, like new. Contains
Standards, Rhumba, Hit, etc. NO LISTS.
13 for \$2.00 37 for \$5.00 80 for \$10.00

ORCHESTRA LEADERS

Do you want to keep your Band busy? Do
you want plenty of jobs? Do you want to
keep your hands busy? Do you want to
Really Make Money? Write AT ONCE.TERMINAL ORCHESTRA SERVICE
401½ Kimball Suite 710 Chicago 25, Ill.Quartet Does Biz
In Spite Of SlumpBuffalo, N. Y.—One spot that has
been doing good business during the
general slump is the Anchor bar. This
is the result largely of the music of
Georgie Clark's fine quartet. Clark has
been a favorite in Buffalo for a number
of years.Tenor man Clark is fortunate, for he
is allowed to play any type of music
he likes. That's why the spot has come
to be known as the Buffalo Boppers
House.The Page Cavanaugh trio was in at
McVan's niter for one week. Pee Wee
Hunt's one-week stint at Buffalo's
swank Town Casino left the local cit-
zony cold.Local musicians as well as the general
public have been showing a great
deal of interest in the Lou Morrel
quintet. Lou has one of the most orig-
inal and well-knit groups since Joe
Mooney. Guitar man Morrel did a
stint in the army with Gate Frega, ex-
Mooney bassist.Working with Morrel are Phil Vis-
cilia, tenor; Hank Corsaro, piano;
Nicky Minicucci, drums, and "Curly"
Barto, bass. Flossie Misener handles
vocals.The Niagara Falls arena in Niagara
Falls, Canada, continues to bring in name
bands for one-nites. Some of the more
recent ones have been Woody Herman,
Stan Kenton, Jimmy Dorsey, Tex
Beneke, and Benny Goodman.

—George Strager



Make Your Own Orchestra Arrangements

with the Spikey arranger and transposer.
Four part harmony for all instruments at a
flash. Write your own music with the
new music writing device; celluloid stencil for
tracing musical symbols perfectly. Send \$1
for both items.S. SPIVAK 4511 18th Ave.
Brooklyn, N. Y.PIANO TUNING PAYS
Learn this Independent Profession
AT HOME

Our patented TONOMETER with HEAD GAUGE is a scientific teacher-tuner instrument that simplifies tuning and eliminates uncertainty with or without knowledge of music. Action Model and Tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED Field.

PIONEER SCHOOL, 50th YEAR, G.I. APPROVED. Write for free booklet.

NILES BRYANT SCHOOL
Bryant Bldg., Washington 16, D. C.

8x10 GLOSSY PHOTOS 25¢

Large 8x10 photos of your favorite band-
leaders and vocalists. Illustrated catalog
free with first order—OR—Send dollar for
4 photos and catalog. DEPT. B.BAND PHOTOS 781 Albany Ave.
Brooklyn, N. Y.MUSICIANS' HANDBOOK
STANDARD DANCE MUSIC GUIDEA classified and alphabetical list of the
best and most popular standard foot-trots,
walks, Show-trots, Rumbas, etc., with
Original Keys & Starting Notes. Over
5,000 titles, 100 classifications, 300 shows,
64 pages.A list of over 300 top shows with their
titles, years, composers, keys and
starting notes, including "The Song
Histories of Favorite Composers".* Song Hits through the Years... The
outstanding songs of each year, from the
Gay-Nineties to the present day.

SEND FOR YOUR COPY TODAY

Etc Edition Also Available

A. RAY DE VITA
50 Knickerbocker Avenue, Brooklyn, N. Y.

DOWN-TIME BEAT

The standard by which all are judged:



Kenton Quits Music Biz

(See Page 1)

Rich Boots Out Boppers

(See Page 1)

Hassel Mars Carnegie Hall Dizzy Concert

(See Page 3)

On The Cover Charlie Ventura

Send for this color-illustrated Free Booklet



Name _____
I play clarinet, saxophone, trumpet, ...
SELMER, Dept. C-11, Elkhart, Indiana.
Without obligation, send your free
booklet on Selmer (Paris) Instruments.
Street _____ Zone _____ State _____
City _____

tones, bell tones, clarion register—all are a revelation. And you play with a consistent embouchure throughout every register! Sixty-five years of continuous development have made today's Selmer the clarinet without peer the world over. The world's highest-paid artists agree: A Selmer will free you to realize your fullest musical capabilities.

A thousand words cannot communicate to you the glorious voice of this instrument . . . or the wonderful sense of freedom you feel when you experience its instant response, its unbelievably accurate scale. From the richly resonant chalumeau to extreme high register, the Selmer speaks with a precision and a full roundness many musicians never believed possible. Throat

In Paris, home of fine woodwinds, more Selmer Clarinets are used in leading concert organizations than all others combined. Find out why Selmer Clarinets are preferred by so many of the highest-rated, highest-paid players and teachers. A careful trial of a new-model Selmer will give you the answer.

**Try the New Selmer Clarinets
at Your Dealer's**



Street _____ Zone _____ State _____
City _____